

MILLION
DOILLAR
ILLIAR

VOLUME IX

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

INDEX

A

Ac-cent-tchu-ate The Positive.....	152
Addies At It Again.....	203
Adventures In Paradise.....	265
After The Lights Go Down Low.....	15
AH! Camminare.....	152
All.....	350
All My Tomorrows.....	166
All Of My Life.....	149
All Over The World.....	163
All The Time.....	100
Always And Always.....	51
America (From "West Side Story").....	115
Anna.....	119
Anyone Can Whistle.....	281
Apple Green.....	20
Apple Tree, The.....	362
Aren't You Glad Your You.....	269
Are You Really Mine?.....	35
Are You Sincere.....	238
As Long As There's Music.....	118
Aura Lee.....	111
Autumn Concerto.....	28

B

Baia.....	286
Ballard Of Bonnie And Clyde.....	270
Bedalia.....	183
Belonging To Someone.....	39
Be My Host.....	125
Bernies Tune.....	365
Big Man.....	6
Bilbao Song, The.....	185
Blossom Fell, A.....	49
Blue Orchids.....	249
Blue Star.....	106
Blue Turning Grey Over You.....	320
Bonjour Tristesse.....	3
Born Too Late.....	80
Brother Can You Spare A Dime?.....	389
Brotherhood Of Man.....	141

C

Cabin In The Sky.....	23
Can't You Do A Friend A Favor.....	178
Cast You Fate To The Wind.....	308
C'est La Vie.....	5
Changes.....	357
Chanson D'Amour.....	84
Chapel In The Moonlight, The.....	285
Charleston.....	82
Cheeks For My Roses.....	78
Chim Chim Cher-ee.....	160
Cincinatti Kid, The.....	224

C-Cont.

Come Blow Your Horn.....	286
Come Softly To Me.....	37
Comes Once In A Lifetime.....	151
Come Thursday.....	158
Constant Rain, The.....	360
Cornish Rhapsody.....	93

D

Day Dream.....	156
Day In - Day Out.....	206
Day In The Life Of A Fool, A.....	292
Diamonds Are A Girls Best Friend.....	181
Disadvantages Of You, The.....	120
Do I Hear A Waltz?.....	196
Do I Love You.....	381
Domage, Domage.....	294
Don't Be Afraid Of Romance.....	128
Don't Go To Strangers.....	157
Dreamy.....	260

E

Earthbound.....	177
Edelweiss.....	304
Endlessly.....	50
Endless Sleep.....	7
Empty Pockets Filled With Love.....	127
Eso Beso.....	147
Espania Cani.....	226
Everybody has A Right To Be Wrong.....	343
Every Little Boy Can Be President.....	76
Ev'ry Body's Twistin'.....	148
Ev'ry Time We Say Goodbye.....	207

F

Face To Face.....	309
Faith.....	336
Falling In Love Again.....	193
Fanny.....	142
Far From The Home I Love.....	339
Ferry Cross The Merry.....	204
59th Street Bridge Song, The.....	367
Finding Words For Spring.....	335
First Word, The.....	356
Flamingo.....	131
Flowers Mean Forgiveness.....	27
Forever And A Day.....	209
For Every Man There's A Woman.....	289
Forgive Me.....	213
Fortuosity.....	372
Freight Train.....	212
Friendliest Thing, The.....	282
Funny How Time Slips Away.....	318

S-Cont.

She's Just A Quiet Girl.....	236
She's My Love.....	66
Shout.....	124
Sing A Smiling Song.....	102
Skyliner.....	190
Sleeping Beauty Song.....	103
Small World.....	92
Someone Nice Like You.....	355
Something In Your Smile.....	377
Something's Always Happening On The River.....	94
Something To Live For.....	176
Somewhere In The Night.....	310
Song From The Oscar.....	288
Spellbound.....	312
Spoonful Of Sugar, A.....	271
Spring In Manhattan.....	313
Standing In The Shadows Of Love.....	358
Story Of My Love, The.....	60
Streets Of Laredo.....	150
Strictly Instrumental.....	314
String Of Pearls, A.....	188
Stripper, The.....	146
Suddenly It's Spring.....	55
Suddenly There's A Valley.....	56
Sukiyaki.....	316
Summer Wine.....	354
Sunday.....	104
Sundowners, The.....	317
Sway.....	4
Sweet And Gentle.....	110
Sweet Heartaches.....	13

T

Take Me.....	216
Take Me Love.....	59
Take The Moment.....	198
Talk To Me Baby.....	278
Talk To The Animals.....	374
Tall Hope.....	67
Tell Her For Me.....	319
Ten Minutes Ago.....	382
That's Amore.....	148
That Sunday.....	171
Theme From A Summer Place.....	85
Theme From Caesar And Cleopatra.....	262
Theme From Carnival.....	70
Theme From Dr. Kildare.....	146
Theme From Maverick.....	311
Theme From Medic.....	106
Theme From One Eyed Jacks.....	303
Theme From Peyton Place.....	208
Theme From Route 66.....	239
Theme From Sleeping Beauty.....	101
Theme From The Bible.....	359

T-Cont.

Theme From The Cardinal.....	179
Theme From The Prize.....	173
Theme From The Quiller Memerandum.....	366
Theme From The Sand Pebbles.....	346
Theme From The Sandpiper.....	347
Theme From The Sundowners.....	317
Theme From The Victors.....	267
Theme From "Valley Of The Dolls".....	155
This Heart Of Mine.....	107
This Is The Life.....	189
This Is The Moment.....	91
This Ole House.....	30
Three Bells, The.....	52
Time Alone Will Tell.....	368
'Tis Autumn.....	168
To A Wild Rose.....	98
Together Wherever We Go.....	90
To Life.....	338
Tomboy.....	32
Too Late Now.....	21
Topsy II.....	42
Torch, The.....	342
Tragety.....	33
Treasure Of Love.....	11
Turkish Coffee.....	143
Tuxedo Junction.....	241
26 Miles.....	19
Two By Two.....	200
Two Guitars.....	323

U

Under Paris Skies.....	134
------------------------	-----

V

Very Precious Love, A.....	266
Violets For Your Furs.....	261

W

Walking Happy.....	370
Wanted.....	64
Want To Be With You.....	192
Washington Twist, The.....	128
Wednesday's Child.....	366
We'll Be Together Again.....	132
We'll Meet Again.....	293
We're Not Children.....	141
What A Night This Is Going To Be!.....	333
When Sunny Gets Blue.....	136
Whipped Cream.....	218
Who Knows?.....	130
Who Needs You?.....	43
Why Baby Why?.....	16
Why Did I Choose You.....	221

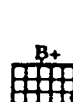
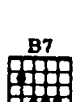
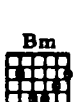
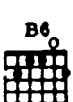
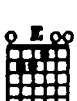
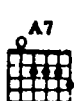
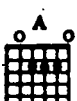
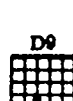
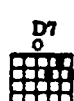
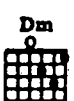
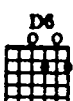
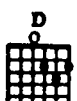
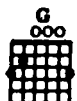
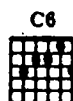
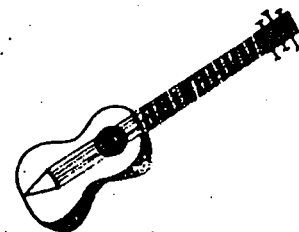
W-Cont.

Why Try To Change Me Know.....	180
Wild Is The Wind.....	57
Wishing Doll, The.....	345
Wish Me A Rainbow.....	352
Wonderful! Wonderful!.....	263
Wonderful World Of The Young.....	154
World Of Love, A.....	262
World Outside, The.....	133

Y

You A Woman, I Am Man.....	280
You'd Better Love Me.....	273
You Don't Know Him.....	100
You'll Always Be My Life Time Sweetheart.....	89
You'll Never Get Away From Me.....	91
Young And Foolish.....	268
Young And Warm And Wonderful.....	329
You, No One But You.....	369
You Oughta Be In Pictures.....	264
You're Nobody Till Somebody Loves You..	255
You're So Right For Me.....	117
You Were Only Fooling.....	223

CHORD CHART FOR GUITAR



(F# same as Gb)



(Ab same as G#)



(Db same as C#)



1

C



F7

Down at the end— of Lone-ly Street at Heart-break Ho-tel. I'm so lone-ly,—— I'm so



F7

C

lone - ly, _____ I'm so lone - ly _____ that I could die. And



tho' it's al-ways crowd-ed you— can still find some room For brok-en heart-ed lov-ers to—



F7

C

cry there in— the gloom And be so lone- ly,—— oh, so lone- ly,—— Oh, so



C

C

lonely— they could die. The bell-hop's tears keep flow-ing, the— desk clerk's dressed in black.
if your ba-by leaves and you have a tale to— tell,



F2

They've been so long_ on Lone-ly Street they nev-er will_ go back And they're so lone-ly, — oh they're so
Just take a walk down Lone-ly Street to Heart-break Ho-tel Where you'll be lone-ly, —and I'll be



F7

1.

2. ☐

lone-ly _____ They're so lone-ly _____ they pray to die. So,
lone-ly _____ We'll be so lone-ly _____ that we could die.

PUT A LIGHT IN THE WINDOW

By
RHODA ROBERTS and
KENNY JACOBSON

Quickly



There's a house on the cor-ner, On the cor-ner of the street, In the
ring for your fin-ger, Third fin-ger of your hand, Put a



house you're the pret-ty, You're the pret-ty lit-tle gal who'll make my life com-plete.
light in the win-dow 'Cause to-night you're gon-na get a gol-den wed-ding band.



To-night, to-night, Put A Light In The Win-dow, To prove that you love me, let it



shine. To-night, to-night, Put A Light In The Win-dow, To-



night's the night I'm gon-na make you mine. mine.

INTERLUDE



Dum, dum, da, dum, dum, dum, dum, dum, Dum, da, da, dum, dum, dum. You pret-ty lit-tle gal you're



more than I de-serve. Dum, dum, da, dum, dum, dum, dum, dum, Dum, da, da, dum, dum,



dum. Gon-na climb the stairs, gon-na ring the bell, Be-fore I lose my nerve. I got a

From the Otto Preminger Production "Bonjour Tristesse"

BONJOUR TRISTESSE

3

By
ARTHUR LAURENTS and
GEORGES AURIC

Slowly

C7 Fm Eb7 Ab

I live with mel-an-cho-ly, My friend is vague dis-tress. I

C7 Fm C7 Fm

wake up ev-'ry morn-ing and say, "Bon-jour Tris-tesse." The

C7 Fm Eb7 Ab

street I walk is sad-ness, My house has no ad-dress. The

C7 Fm C7 Fm

let-ters that I write me be-gin, "Bon-jour Tris-tesse." The

Am E7 Am Dm

lose of a lov-er is pain, Sharp and bit-ter to re-call. I have

E7 Am Em

lost no cas-u-al lov-er; I have no pain from which to re-cov-er;

F9 Am D- C7 C7 Fm Eb7

I have lost me, that is all. My smile is void of laugh-ter, My kiss has no ca-

Ab C7 Fm Db9 C9 C7 Fm

ress. I'm faith-ful to my lov-er, My bit-ter-sweet, my Tris-tesse.

SWAY

(Quien Sera)

F#o B7 F#o B7 Em

When ma-rim^{ba} rhythms start to play, dance with me, make me sway,
 Quien se-rá la que me quie-raa mí Quien se-rá Quien se-rá

Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Like the la-zy o-cean hugs the shore, hold me close, sway me more.
 Quien se-rá la que me dé su-a-mor Quien se-rá Quien se-rá

Em6 F#o B7 F#o B7 Em

Like a flow-er bend-ing in the breeze, bend with me, sway with ease,
 Yo no sé si la po-dré en-con-trar yo no sé yo no sé

Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

When we dance you have a way with me, stay with me, sway with me.
 Yo no sé si vol-ve-ré a que-rer Yo no sé Yo no sé

G6 Bb° D7 G

Other dan-cers may be on the floor, dear, but my eyes will see on-ly you,
 He que-ri-do vol-ver a vi-vir la pa-sión y el ca-lor de o-tro a-mor

G B7 D#° B7 Em C9 B7b9

On-ly you have that ma-gic tech-nique, when we sway I grow weak.
 de o-tro a-mor que me hi-cie-ra sen-tir que me hi-cie-ra fe-liz co-mo a-yer lo

Em F#o B7 F#o B7 Em

I can hear the sound of vi-o-lins, long be-fore it be-gins,
 fui quien se-rá la que me quie-raa mí Quien se-rá Quien se-rá

Em C9#11 C9 B9 C9#11 C9 B7b9 1. Em6 B7b9 Em6 Em C7

Make me thrill as on-ly you know how, sway me smooth, sway me now,
 Quien se-rá la que me dé su-a-mor Quien se-rá Quien se-rá

Em 2. Em6 B7b9 Em6 C B7 Em

When ma-rim-ba rhythms sway me now, Sway me smooth, sway me now.
 Quien se-rá la que me Quien se-rá Quien se-rá, quien se-rá

C'est La Vie

5

Refrain *Dm7 Cdim Cmaj7 A9 Dm G9

John's in love with Joan, Joan's in love with Jim, Jim's in love with some-one, who's

Gm6 A7 Dm7 Fm6 Gm6 A7

not in love with him, What was meant to be, must be,

Dm Fm G7 Cmaj7 C6 Dm7 Cdim Cmaj7 A9

C'EST LA VIE, C'EST LA VIE. Life's a fun-ny thing, When it comes to love,

Dm G9 Gm6 A7 Dm7 Fm6 Gm6 A7

You don't al-ways con-quer the one you're dream-ing of, As they say in old Pa - ree,

Dm Fm G7 C Dm7 C C7 F Fm6 G7 C

CEST LA VIE, C'EST LA VIE. Those who fall in love a - gree,

Dm G7 C B7 Em

It's the un-solved mys-ter - y, If your big ro-mance can-not be,

D7 Fm6 G7 Dm7 Cdim Cmaj7 A9

You'll find some-one new, chér - ie. *Boy:* There goes hap-py Joe, What a luck-y guy,
Girl: There goes hap-py Jane, Here's the rea-son why,

Dm G9 Gm6 A7 Dm7 Fm6

{ He } just found a sweet-heart, but No one's gon-na cry; Tho' { he } stole { her } love from
{ She } { she } { his }

Gm6 A7 Dm Fm G7 1. C6 A7 2. C6 Cmaj7

me, C'EST LA VIE C'EST LA VIE. VIE.

BIG MAN

By
GLEN LARSON and
BRUCE BELLAND

Slow with a beat



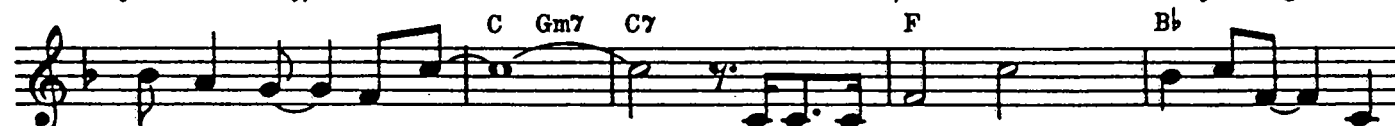
1. I was a big man yes - ter - day, - But boy you ought - a see me now. - A - well I
2. said that I was through with you, - That I did - n't need you an - y - how, - I
3. you will just for - give me, dear, - I'll nev - er break an - oth - er vow. - I



talked big yes - ter - day, - But boy, you ought - a see me now. - I bragged too long that your
said I did - n't need you then, - But boy, you ought - a see me now. - Those brag - ging words that
broke so man - y yes - ter - day, - And boy, you ought - a see me now. - I could - n't see it



love was strong, There'd nev - er be an - oth - er guy, - But you said more when you
you were mine, Of that there was no doubt, - Sounds emp - ty now since
yes - ter - day, But now I know it's true, - The on - ly thing that



whis - pered your - good - bye. - I was a big man yes - ter - day - But
half my life's - walked out. - Half my life left me yes - ter - day - And
made me big - was you. - I was a big man yes - ter - day - But



boy, you ought - a see me now. -

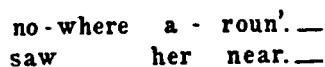
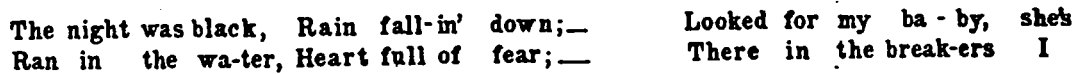
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3. If



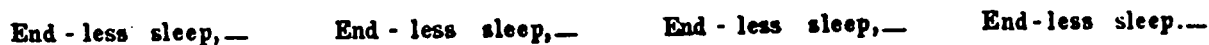
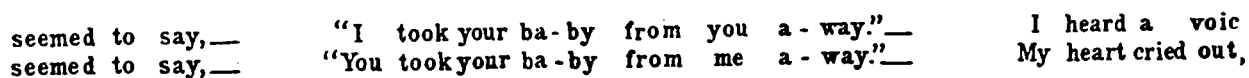
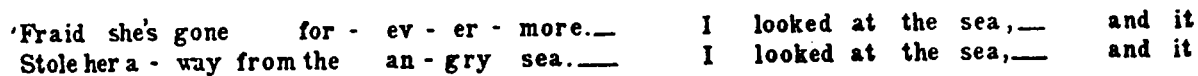
If you would on - ly see me now.

7

Medium rock



Traced her foot-steps down to the shore,
Reached for my dar - lin' held her to me,



GEE, BUT IT'S LONELY

By
PHIL EVERLY

Moderato



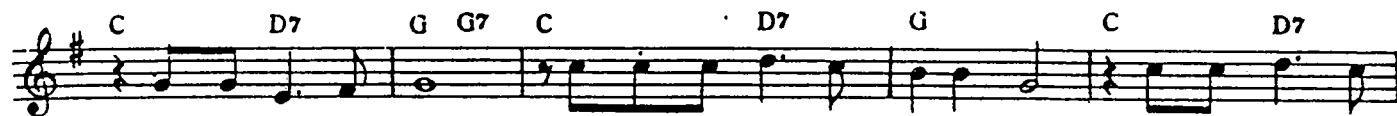
Got Dad's car and show fare, but that's no good to half a pair,—



Gee, but it's lone-ly be-ing a-lone May as well go home. Got on my suit, my



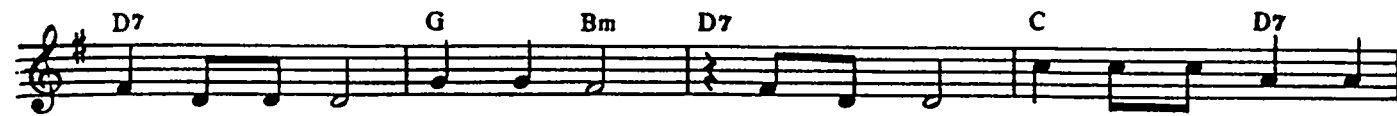
shoes are shined,— All dressed up for a real good time,— Gee, but it's lone-ly be-ing a-lone,



Might as well go home. What's wrong with me that I can't find some-one for my



own, Why should I be left be-hind, left to be a-lone. The girl I asked out



told me a lie, There she goes with some guy; Gee, but it's lone-ly



be-ing a-lone, guess I'll go on home. home.

ROUND AND ROUND

9

Brightly



1. Find a wheel— and it goes 'round 'round 'round As it skims a - long—
2. love— will hold you 'round 'round 'round In your heart's a song—
3. ring— and put it 'round 'round 'round And with ties so strong—



— with a hap - py sound,— As it goes— a - long the
 — with a brand new sound,— And your head— goes spin - ning
 — the two hearts are bound.— Put it on— the one you've



ground ground ground, Till it leads you to the one you love.— Then your
 'round 'round 'round, 'Cause you've found what you've been dream - ing
 found found found, For you know that this is real - ly



of.— In the love— night you see the o - val



moon,— Go - ing 'round and 'round in tune,— And the ball of

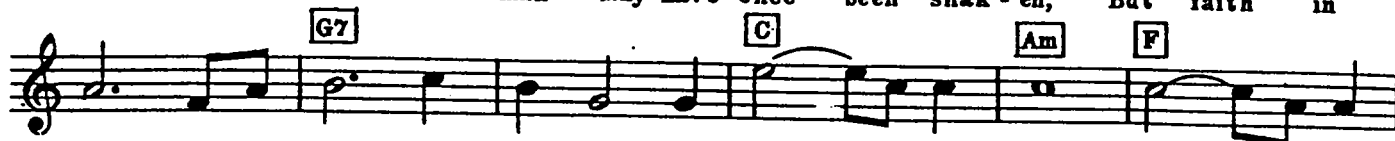


sun— in the day— Make a girl and boy want to say:— Find a

NEVER TURN BACK



If you have known on - ly tears of sor - row And you cry
trust in man may have once been shak - en, But faith in



out for a glad to - mor - row, Then nev - er turn back, nev - er turn
man must not be for - sak - en, So nev - er turn back, nev - er turn



back a - gain. _____ year gain. _____ Look
back a -



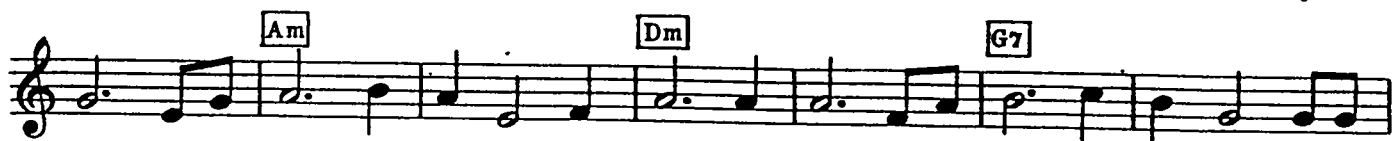
up at the sky, hold your head up high And make a wish on a



star far a - bove. _____ If you have hope in your heart time will heal ev - ry



scar And soon you'll know laugh - ter and love. _____ Though now you



walk, emp - ty dreams in - side you, Have faith, have faith and your heart will guide you And you'll

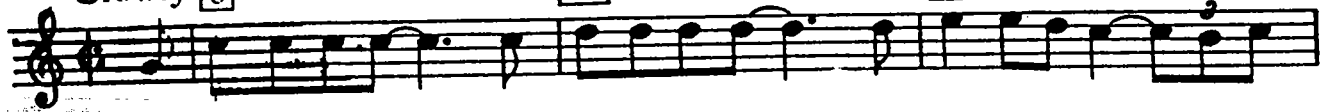


nev - er turn back, you'll nev - er turn back, Nev - er, no nev - er turn back. _____

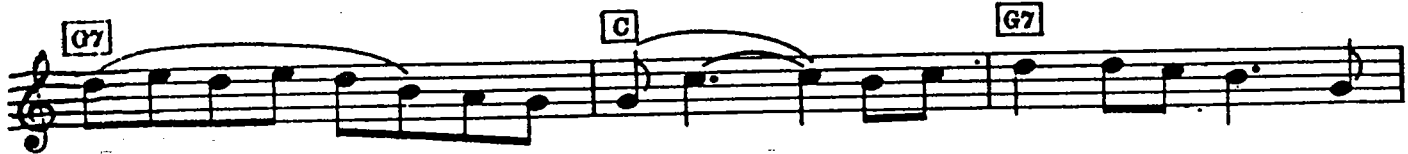
TREASURE OF LOVE

//

Slowly [C]



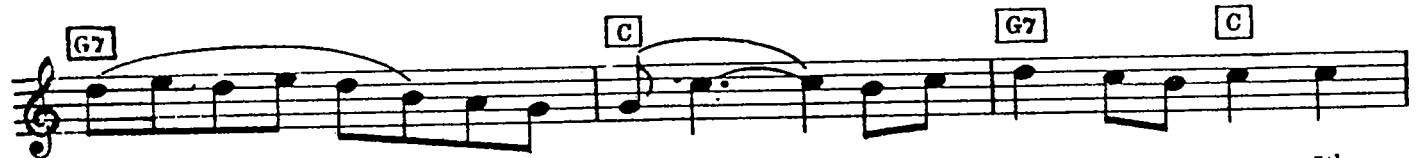
The trea-sure of love— is eas-y to find;— It's wait-ing for you— if your



heart_____ is - n't blind._____ The



trea-sure of love— is not ver-y ar;— It glows like a fire— and it



shines_____ like a star._____ It's



strong-er than dia-monds, worth more than gold, For this is a trea-sure that



nev-er grows old. The trea-sure of love— is found on no chart;— To



find where it is, just look_____ in your heart._____

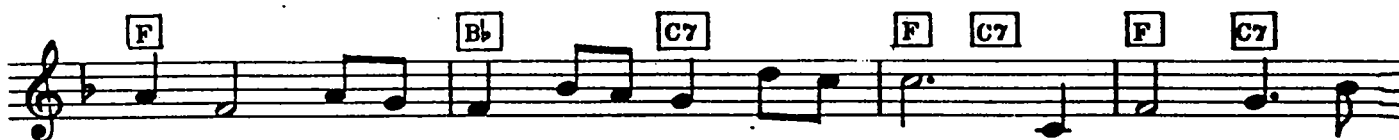
MY LITTLE ANGEL



My lit - tle an - gel Needs no harp, no ap-plause when she sings.



My lit - tle an - gel Does-n't fly through the sky, has no wings. Fan-fares of



trum-pets May not blow just to show she's di-vine, For my lit - tle



an - gel Needs no ha-lo to make heav-en's shine. I've heard tell that an - gels



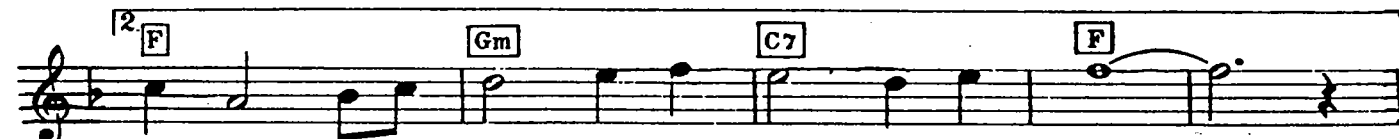
nev-er leave the skies, But she must be an - gel, There's heav-en in her



eyes. And speak - ing of an - gels, I ad - mit I'm a bit star-ry eyed, For



my lit - tle an - gel Soon will walk down the aisle as my bride.



an - gel Soon will waik down the aisle as my bride.

SWEET HEARTACHES

Moderato

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps). The tempo is marked 'Moderato'. The score consists of seven staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the notes: Am, D7, Am, D7, D+, G on the first staff; E7, C on the second; G, E7, A7, D7 on the third; Am, D7, Am, D7, D+ on the fourth; G, E7, NC on the fifth; C, G on the sixth; and Em, Am, D7, G, C, G on the seventh. The lyrics are: 'Sweet heart-aches, that's what you bring me, Sweet heart-aches all the time. You take me up to heav-en On a thrill-ing kiss, but then I'm in it for a min-ute, Then I'm back to earth a - gain Be-cause of sweet heart-aches, it's all so cra - zy, Start - in', stop - pin', start - in' all a - new. But hearts are to for - give with, So, I'll love and live with Those sweet heart - aches from you.' The melody is simple and romantic, with a mix of quarter, eighth, and half notes, and some rests.

Sweet heart-aches, that's what you bring me, Sweet
heart-aches all the time. You take me up to heav-en On a
thrill-ing kiss, but then I'm in it for a min-ute, Then I'm back to earth a -
gain Be-cause of sweet heart-aches, it's all so cra - zy,
Start - in', stop - pin', start - in' all a - new. But
hearts are to for - give with, So, I'll love and
live with Those sweet heart - aches from you.

PERSONALITY

C G7

O - ver and o - ver, - I tried to prove my love to you. -
 O - ver and o - ver, - I said that I loved you. -

Dm7 G7 C

O - ver and o - ver, - What more can I do? O - ver and
 O - ver and o - ver, - Hon - ey, now it's the truth. O - ver and

C7 F F#dim C Bb7

o - ver, my friends say I'm a fool. - But o - ver and -
 o - ver, they still say I'm a fool. - But o - ver and -

A7 D9 G7 C (Tacet) G7

o - ver, - I'll be a fool for you. 'Cause you've got Per - son - al - i - ty, Walk, -
 o - ver, - I'll be a fool for you.

C

a - per - son - al - i - ty, Talk, - a - per - son - al - i - ty, Smile, - a - per - son - al - i - ty, Charm, -

G7 C F9

a - per - son - al - i - ty, Love - a - per - son - al - i - ty, And 'course you've got a great big

C7 F F#dim C Bb7-5 A7

heart. - So, o - ver and o - ver Oh, I'll be a fool for you. - Now,

D7 G7 C F# C G7+ C

o - ver - and o - ver, - What more can I do? do?

AFTER THE LIGHTS GO DOWN LOW

15

Slow Blues



Af-ter the lights go down low,— Ba-by, you know— There'll be no reas-on for teas-in' me



so. And when the danc-in' is thru— And folks will be few,— I'll be here sit-tin' with no one but



you And I'll be need-in' you so,— Af-ter the lights go down low.— I wan-na



hold you, squeeze you as tight as I can;— I'd like to kiss you, please you and make you un-der-stand. And when you



thrill me, you fill me with love so di-vine.— To-geth-er we can have a goodtime.— Af-ter the



lights go down low,— Ba-by, you know— There'll be no reas-on for teas-in' me so. And we can



cud-dle up near— with- out an-y fear,— 'Cause I've got some sweet talk that you want to



hear. And I'll be need-in' you so,— Af-ter the lights go down low.—

WHY BABY WHY?

Bright tempo



Why, ba - by, why don't you treat me Like you
If you need love and af fec tion, Come to my



used to do? Why, ba - by, why don't you need me
lov - ing arms. I'll be your shield and pro - tec - tion,



Like I'm need - in' you? I won't do you no harm.



There will b no trou - ble and strife. I'll be your slave the



rest of my life I of - fer you my heart and soul,



wrapped up in a band of gold. Why, ba - by, why do you



tease me? Won't you please be fair? Why, ba - by,



why won't you please me When you know you care?

I'M WALKIN'

17

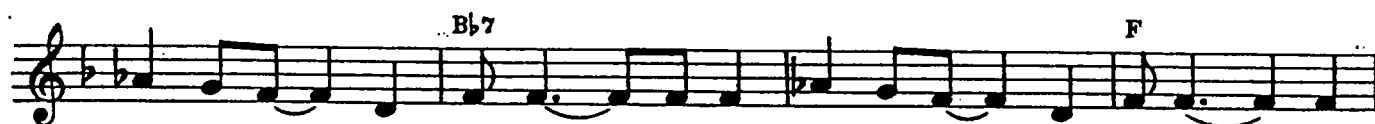
Fast "walkin'" beat



I'm walk-in', — yes in-deed, — And I'm talk-in' — 'bout you and me, — I'm



hop-in' — that you'll come back to me. (Yes) — I'm lone-ly — as



I can be, — I'm wait-in' — for your com-pa-ny — I'm hop-in' — that



you'll come back to me — What ya gon-na do when the well runs dry?



You're gon-na run a-way and hide. I'm gon-na run right by your side, For



you, pret-ty ba-by, I'll ev-en die. I'm walk-in', — yes in-deed, — I'm



talk-in' — 'bout you and me, — I'm hop-in' — that you'll come back to me. —

SAIL ALONG, SILV'RY MOON

Moderately slow

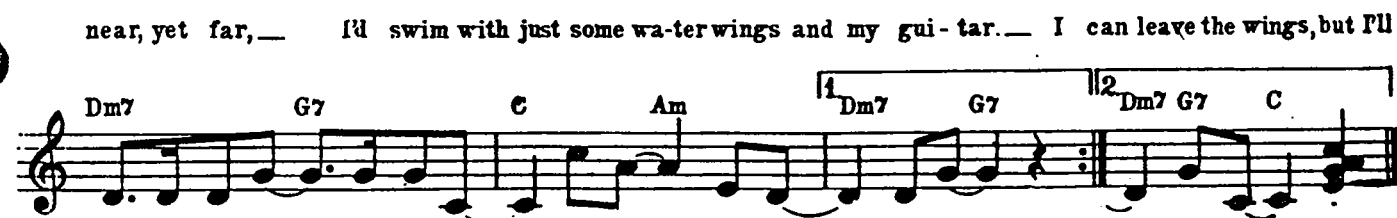
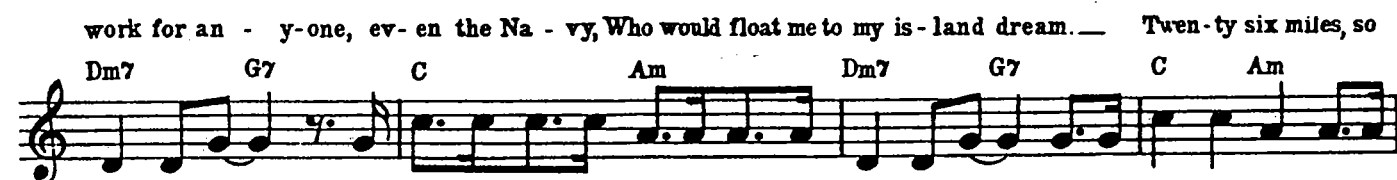
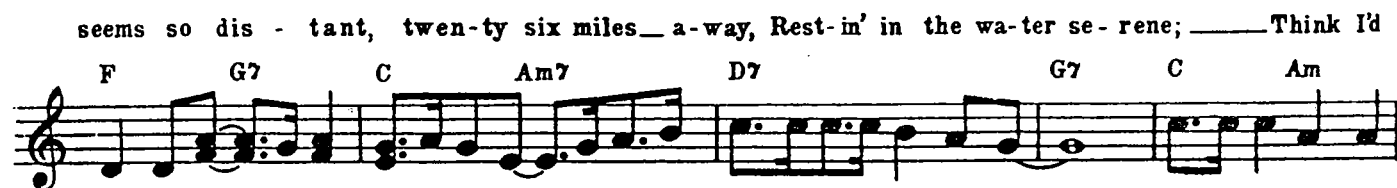
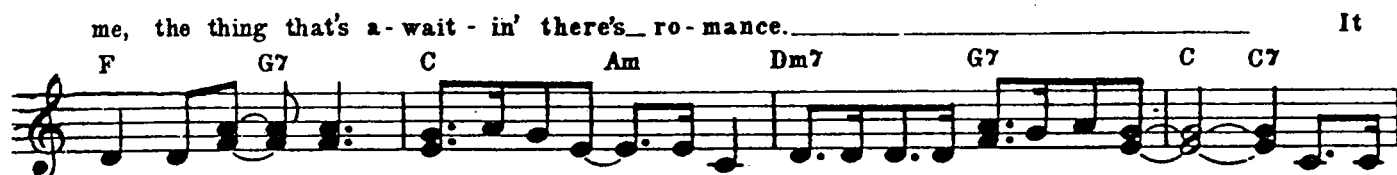
The musical score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a tempo marking of 'Moderately slow'. The melody is composed of eighth and quarter notes, often beamed together in pairs. Chord symbols (F, C7, F7, Bb, Dm7, G7, C7, Bb6, F) are placed above the staff at various points. The lyrics are written below the staff, with some words underlined. The score is divided into several lines of music, each corresponding to a line of lyrics. The final line of the score ends with a double bar line.

Sail a - long, sil - v'ry moon, _____ Trail a - long lov - er's lane; _____
 _____ Sail a - long, sil - v'ry moon, _____ To my love a - gain. _____
 _____ In the glow of your light. _____ Let me see her to - night, _____
 _____ Once a - gain hold her tight. _____ Back in lov - er's lane. _____
 _____ And then the whole world will seem bright - er As
 we stroll hand in hand. Two blue hearts will seem
 light - er. You un - der - stand. _____ Sail a - long, sil - v'ry moon, _____ Trail a - long lov - er's lane,
 _____ Sail a - long, sil - v'ry moon, _____ To my love a - gain. _____

26 MILES

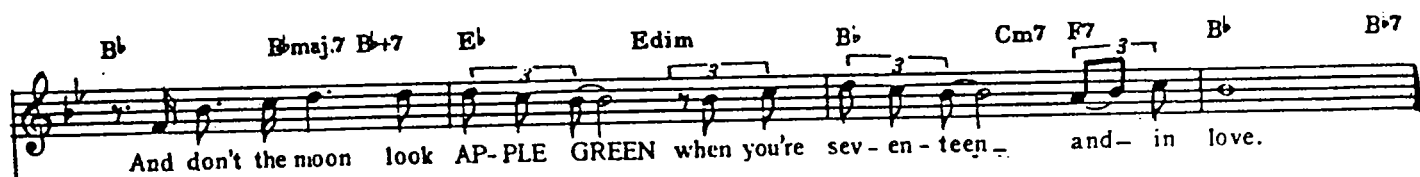
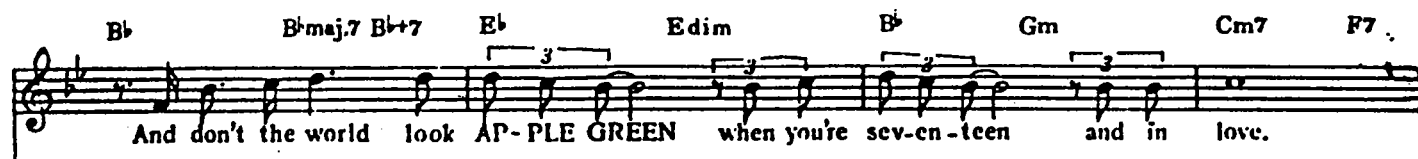
(Santa Catalina)

Moderate rock tempo



need the gui- tar__ for ro- mance ro - mance__ ro - mance.__ ro - mance.__ ro - mance.__

Apple Green



TOO LATE NOW

21

Slowly



TOO LATE NOW to for-get your smile; The way we cling when we've danced a-while;



TOO LATE NOW to for-get and go on to some-one new. TOO LATE NOW to for



get your voice; The way one word makes my heart re-joice; TOO LATE NOW to im



ag-ine my-self a-way from you. All the things we've done to-geth-er



I re-live when we're a-part. All the ten-der fun to-geth-er stays on in my



heart. How could I ev-er close the door and be the same as I was be-fore?



Dar-ling, no, no, I can't an-y-more; It's TOO LATE NOW.

HOW ABOUT YOU?

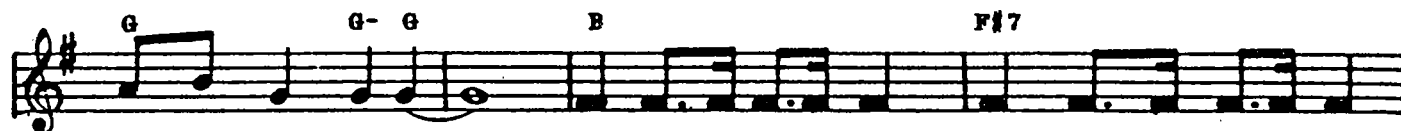
Moderately (with expression)



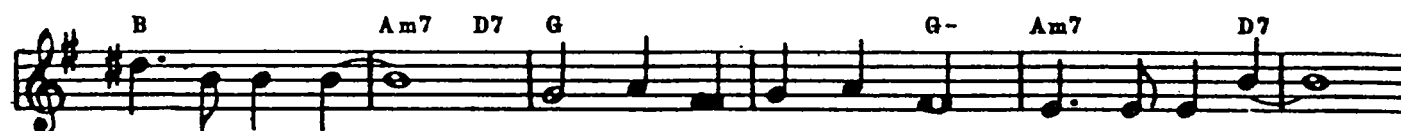
I like New York in June, How A-bout You?_____ I like a



Gersh-win tune, How A-bout You?_____ I love a fire - side



when a storm is due,_____ I like po-ta-to chips, moon-light and mo-tor trips,



How A-bout You?_____ I'm mad a-bout good books, can't get my fill,_____



And Frank-lin Roose-velt's looks, give me a thrill,_____ Hold-ing hands in a mov-ie show,



when all the lights are low may not be new, But I like it, How A-bout You.

From the Albert Lewis-Vinton Freedley Musical Play "CABIN IN THE SKY"

CABIN IN THE SKY

Moderately



There's a lit - tle Cab - in In The Sky ba - by for



me and for you. I feel that it's true some - how.



Can't you see that Cab-in In The Sky ba - by an



a - cre or two of heav - en - ly blue to plow. We will



be oh so gay eat fried chick-en ev-'ry day as the an-gels go sail - ing



by That is why my heart is fly-ing high



ba - by 'cause I know we'll have a Cab - in In The Sky.

JUST A DREAM OF YOU, DEAR

By
MILTON WEIL and
F. HENRI KLINKMAN

Slowly

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked 'Slowly'. The score consists of six staves of music, each with a key signature of two sharps and a 4/4 time signature. The lyrics are written below the notes, with some words split across lines. Chord symbols are placed above the notes: G, B7, D7, E7, Am, Am7, D7, G, Cm, D7, G, B7, Dm, E7, A7, C, Eb7, G, E7, A7, D7, G, D7, Cm, G. The lyrics are: 'Just a dream of you, dear, When the sun is low; Just a dream at twi - light In the fad - ing glow; Just a dream at sun - set, An - s'ring mem 'ry's call; Just a dream of you, dear, Just a dream, that's all. all.'

Just a dream of you, dear, When the
sun is low; Just a dream at
twi - light In the fad - ing glow;
Just a dream at sun - set, An - s'ring
mem 'ry's call; Just a
dream of you, dear, Just a dream, that's
all. all.

I'LL BE HOME

25

By
FERDINAND WASHINGTON and
STAN LEWIS

Slowly



I'll be home, my dar-ling, Please wait for me. We'll stroll a-long to-



geth - er; Once more our love will be free. At the cor - ner drug store Each



Sat - ur - day we would meet; I'd walk you home in the moon - light;



All of these things we'll re - peat. So, dar - ling, as I write this let - ter, Here's



hop - ing you're think - ing of me. My mind's made up, so long un - til I'll



be home to start serv-ing you. I'll be home, my dar-ling, Please wait for

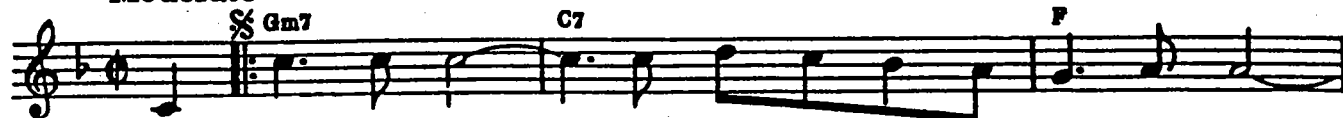


me. I'll walk you home in the moon-light; Once more our love will be free.

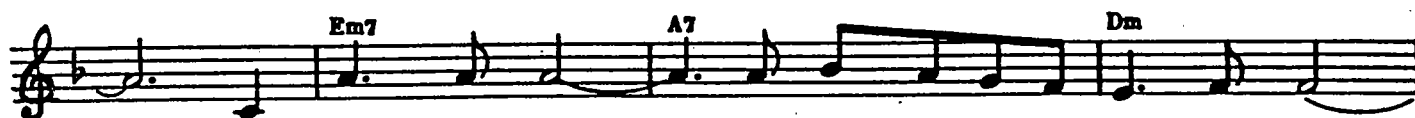
26 NOTHING EVER CHANGES MY LOVE FOR YOU

By
JACK SEGAL and
MARVIN FISHER

Moderato



1. The earth may change— from sum - mer green to win - ter white,—
2. gen - tle breeze— can blow in - to a hur - ri - cane,—
3. mil - lion things— are bound to change as time rolls on,—



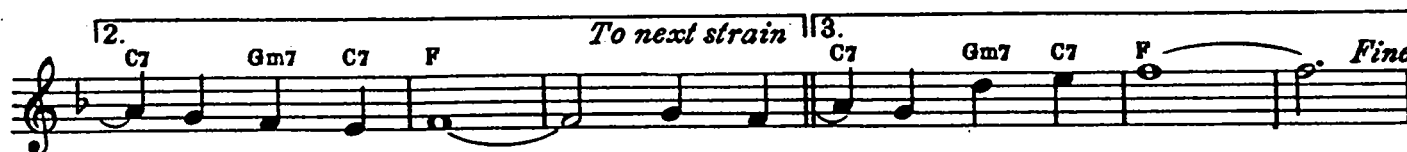
- The bright - est day— can change in - to the dark - est night,—
 — A hap - py song— can change in - to a sad re - frain,—
 — A mil - lion springs— will come and go and when they're gone,—



- A grey cloud may change a sky of blue,— But
 — The oak leaf will fall when aut - umn's through,— But
 — My dar - ling, the thrill will still be new,— For



noth - ing ev - er chang - es— my love for you.— A



— my love for you.— Time will — my love for you.—



ai - ter— Gib - ral - ter,— The seas may— run dry, But



you'll see— that we'll be— The same you — and I. A

D.S. al Fine §

FLOWERS MEAN FORGIVENESS

27

By
AL FRISCH,
MACK WOLFSON and
EDWARD R. WHITE

Slowly



Flow-ers mean for - give - ness — I heard a po-et say. — When you need for



give - ness — You give her a bou - quet. — Flow-ers mean for - give - ness, —



— My dar-ling, here I stand, — Ask-ing your for - give - ness — With flow-ers in my



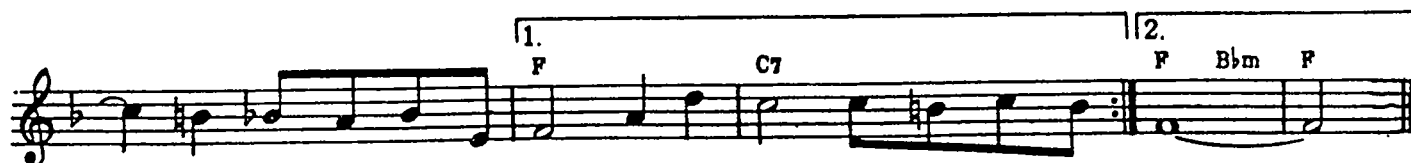
hand. — As sure as I was wrong, — When I made you cry, —



— I know that you'd be wrong — If you'd say good - bye. — Take these love - ly



flow - ers — Or they'll be lone - ly, too. — Flow-ers mean for - give - ness, —



— For give me, say you do.

Flow-ers mean for - do. —

Moderately slow
(*) G

Autumn Concerto

My heart is young in A - pril It's filled with
Am D7 G
love and laugh-ter, Too soon, the sum-mer days are gone.

When Au-tumn comes I trem-ble, Good-byes bring
B C#m F#7 B
cold Sep-tem-ber, A mil-lion sighs, a lone-ly blue
D7 G
dawn, The fall-ing leaves are to-ken Of thoughts we
Am D7
left un-spok-en, But yet our eyes still plead to
Dm E7 Am Cm
meet once a-gain. And if there's no re-turn-ing, One
G Dm E7 Am
fall-en leaf will cling. Au-tumn Con-cer-to tell him her
1. D7 G D7 2. G
that it's my heart. heart.

THE MISFITS

Slowly

Chords: Gm, A-m, Gm, E-, D, Gm, Bb, Am, Dm, Gm, D, Gm6, A7, Gm, Bb9.

Mister Sandman

Bright

Chords: Bb, A7, D7, G7, C7, F7, Bb, Gb, F9, Bb, A7, D7, G7, Cm, Cm7, Ebm6, Bb, C9, F7, Bb, Fdim7, F9, F7, F9, Bb.

Lyrics: (Bb) MIS-TER SAND-MAN bring me a dream, Make her com-plex-ion like peach-es and cream, Give her two lips like ros-es in clo-ver, Then tell me that my lone-some nights are o-ver. Sand-man I'm so a-lone, Don't have no-bod-y to call my own, Please turn on your mag-ic beam, MIS-TER SAND-MAN, bring me a dream, MIS-TER

THIS OLE HOUSE

Moderately

VERSE

VERSE

1. This ole house once knew my chil-dren: this ole house once knew my
2. (This ole) house in a get-tin' shak-y: this ole house in a get tin'

sister. This ole house was home and com- fort as we fought the storms of
old. This ole house lets in the rain: this ole house lets in the

life This ole house once rang with laugh-ter: this ole house heard man- y
cold. On my knees I'm get- tin' chill- y. but I feel no fear nor

shouts. Now she trem-bles in the dark-ness when the light- nin' walks a- bout.
pain. 'Cause I see an an- gel peek-in' through a bre- ken win- dow pane.

CHORUS

12601

Ain't a-goo-na need this house no long-er: ain't a-goo-na need this house no
 more. Ain't got time to fix the shin-gles: ain't got time to fix the
 floor. Ain't got time to oil the hing-es nor to mend no win-dow panes. Ain't goo-na
 need this house no long-er; I'm a-get-tin' ready to meet the saints. 2. This old saints.

JOEY

Moderately Slow

Refrain c

Refrain c

Jim - my kissed me in the spring - time, Tom - my kissed me
in the fall; But I re-mem - ber on - ly JO - EY, JO - EY kissed me
not at - all. Jim - my sang the sweet - est love songs, Tom - my watched me
hope - ful - ly, But I re-mem - ber on - ly JO - EY, JO - EY stole my
heart from me. Ev - ry now and then JO - EY wan - dered by
And I wished that he would stay, Then I breath - ed a sigh And I won - dered why he
nev - er e - ven looked my way. Jim - my al - ways sent me flow - ers,
Tom - my of - ten did the same; But I re-mem - ber on - ly JO - EY,
JO - EY made me change my - name. name.

NEVER BE ANYONE ELSE BUT YOU 31

By
BAKER KNIGHT

Moderato

There'll nev-er be an-y-one else but you for me! Nev-er ev-er be,
just could-n't be an-y-one else— but you! If I could take my pick of all— The heart that's true and longs for you— Is
girls I've ev-er known. Then I'd come and pick you out To be my ver-y own.
all I have to give. All my love be- longs to you As long as I may live.
There'll nev-er be an-y-one else but you for me! Nev-er ev-er be,
just could-n't be an-y-one else— but you! A you! I nev-er will for-
get the way you kiss me, — And when we're not to - geth-er, — I
won-der if you miss me, 'Cause I hope and pray the day will come When you be- long to
me. Then, I'm gon-na prove to you — How true my love can be

TOMBOY

By
JOE FARRELL and
JIM CONWAY

Moderate rock tempo

When we were small, I used to call— you Tom - boy; — The

years have flown since you were known— as Tom - boy. — No

made up face, no fan - cy lace, — Pig - tails in your hair, — It

seems like on - ly yes - ter - day — You tagged be - hind me ev - 'ry - where — I

nev - er thought that I'd get caught — by Tom - boy, — But

pink chif - fon worked mag - ic on — my Tom - boy. — And

now I find I've been blind, — You are al - ways on my mind. — Be -

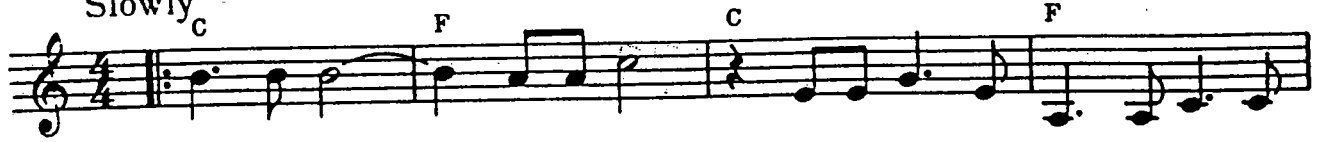
fore I'm through, you'll say "I do" — And Tom - boy will be mine. — When —

TRAGEDY

33

By
GERALD H. NELSON and
FRED B. BURCH

Slowly



Wind and storm, — gone's the sun, Run the stars, my dark has come. You've



gone from me, — Oh, — trag-e - dy! — Oh, come back,



— have me here, Hold me, love, — be sin-cere. You've gone from me, — Oh, — trag-e-



dy' Like smoke from a fire of love, oh, — Our



dreams have all gone a - bove, oh' — Blown by wind, — kissed by — snow,



All that's left is the dark be - low. You've gone from me, — Oh, —



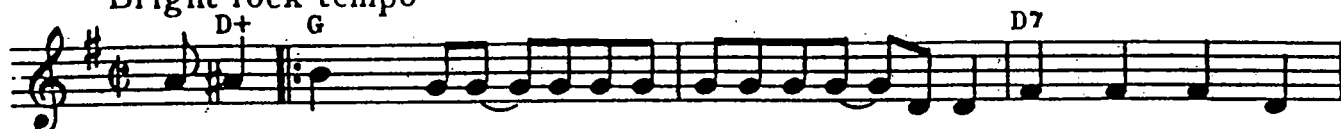
trag-e - dy! —

dy!

THE PURPLE PEOPLE EATER

By
SHEB WOOLEY

Bright rock tempo



1. Well, I saw the thing-a-com-in' out of the sky;— It had one long horn and
2. (Well, he) came down to earth and he lit in a tree,— I said, "Mis-ter purple peo-ple eat-er



one big eye.— I com-menced to shak-in' and I said, "Ooh - wee!" — It
don't eat me."— I heard him say in a voice so gruff,— "I



looks like a pur-ple peo-ple eat-er to' me." It was a one - eyed, one - horned
would-n't eat you 'cause you're so tough." Well, — bless my soul, rock'n roll,



fly-in' pur-ple peo-ple eat-er, One - eyed, one - horned fly-in' pur-ple peo-ple eat-er, One-eyed, one - horned
fly-in' pur-ple peo-ple eat-er, Pid-geon-toed, un-der-growed, fly-in' pur-ple peo-ple eat-er, He wears short shorts



fly - in' pur-ple peo-ple eat-er, Sure looked strange to me. — 2. Well, he
friend-ly lit-tle peo-ple eat-er, What a sight to see. —

3.

I said, "Mister purple people eater, what's your line?"
He said, "Eatin' purple people, and it sure is fine,
But that's not the reason that I came to land,
I wanna get a job in a rock and roll band."

4.

And then he swung from the tree and he lit on the ground,
And he started to rock, a-really rockin' around.
It was a crazy ditty with a swingin' tune,
Singa bop bapa loop a lap a loom bam boom.

5.

Well he went on his way and then what-a you know,
I saw him last night on a T. V. show.
He was blowin' it out, really knockin' 'em dead,
Playin' rock 'n roll music thru the horn in his head.

ARE YOU REALLY MINE?

35

By
AL HOFFMAN
DICK MANNING and
MARK MARKWELL

Moderato



You tell me that you love me And you tell me that you want me And you ev-en wear my grad-u-a-tion



ring. It's too won-der-ful, It's too beau-ti-ful, It's a fan-tas-tic thing.



Are you real - ly, real - ly mine, — real - ly mine, — real - ly



mine? Will my luck - y lit - tle star — real - ly



shine? — real - ly shine?

Kiss me with feel - ing,



Make my heart go reel-ing, Make me know that you are real - ly, real-ly, real - ly



mine.

You mine,

Real - ly mine. —

HOOPA HOOLA

(With A Hula Hoop)

By
CHARLES GREAN
and BOB DAVI

Moderate Rock 'N' Roll Tempo

I nev-er seem to wan-na d' the stroll an- y- more, And west-ern mov-ies real-ly are be-

com-ing a bore, 'Cause now I've dis-cov-ered there's a new way to swing, I'm get-tin' all my kicks in a

big, round ring; I've got a Hoo-la Hoop; I've got a Hoo-la Hoop; I do the

Hoo- pa Hoo-la, Hoo- pa Hoo-la, Hoo- pa Hoo-la, Hoo-la all the time!

Ear- ly in the morn-ing we're all do-in' the Hoo- la Walk-in' down the street on our way-to school-a. The

teach-ers are a say- in' that we're act- in' the fool- a They real- ly ought-a try it 'cause it's real, real cool-a, A —

Hoo- la Hoop; I've got a Hoo- la Hoop; I do the Hoo- pa Hoo- la. Hoo- pa Hoo- la,

Hoo-pa Hoo-la. Hoo-la all the time!

COME SOFTLY TO ME

37

By
GARY TROXEL
GRETCHEN CHRISTOPHER and
BARBARA ELLIS

Moderato



Doo doo bee doo dom dom dom-doo dom, _ Doo bee doo dom dom dom -doo dom, _ Doo bee



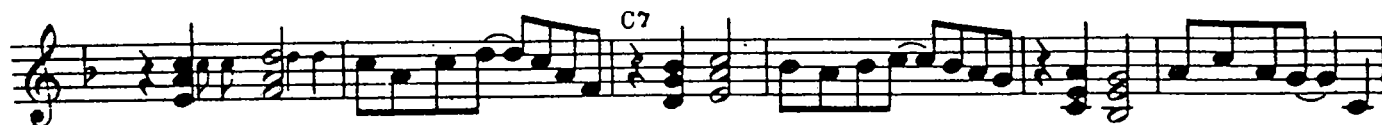
doodom dom dom-doo dom, _ Doo bee doo dom dom dom-doo dom _ Doo bee doo. Come soft-ly,
Come soft-ly,



dar-ling Come soft-ly dar-ling Come soft-ly, dar-ling. Come soft-ly, dar-ling.
dar-ling. Come to me, stay



You're my ob - ses-sion, For - ev - er and a day. _ I want, want you to know _
I've wait-ed, wait-ed so long _



I love, I love you so _ Please hold, hold me so tight _ All thru, all thru the night. I
For your kiss-es and your love. _ Please come, come to me _ From one, from up a - bove. _



speak soft-ly, dar-ling. Hear what I say, I love you al-ways, al-ways, al-ways.
Come soft-ly, dar-ling. Come soft-ly, dar-ling.



I need, need you so much. _ One kiss, one touch. _ Doo dom dom dom-doo dom, _ Doo bee doo dom dom



dom-doo dom, _ Doo bee doo dom dom dom-doo dom, _ Doo bee doo dom dom dom-doo dom _ Doo bee doo.

IT'S JUST A MATTER OF TIME

By
CLYDE OTIS
BROOK BENTON and
BELFORD HENDICKS

Slowly



Some day, — some day — You'll re-a-lize that you've been blind. — Yes



dar-ling, — you're go-ing to need me a-gain; It's just a mat-ter of time.



Go on, — go on, — Un-til you reach the end — of the line, — But



I know — you'll pass this way — a-gain; It's just a mat-ter of time. Af-ter I



gave you — ev 'ry thing I had, You laughed and called me a clown. Re-mem-ber



in your search for for-tune and fame, What goes up — must come down.



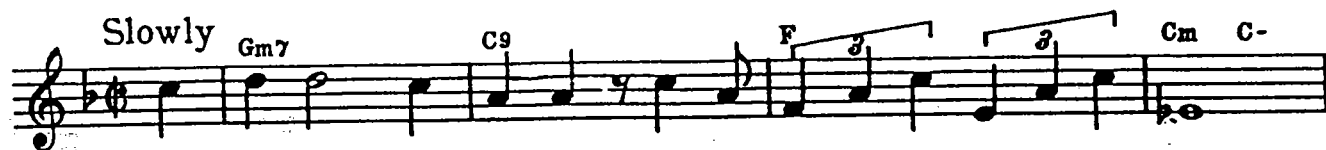
I know — I know — That one day you'll wake up and find — That



my love — was a true love; It's just a mat-ter of time.

BELONGING TO SOMEONE

By **39**
AL HOFFMAN and
DICK MANNING



Be - long-ing to some-one is a won-der-ful, won-der-ful thing;



Know-ing there's some-one who cares makes your heart sing. Be - long-ing to



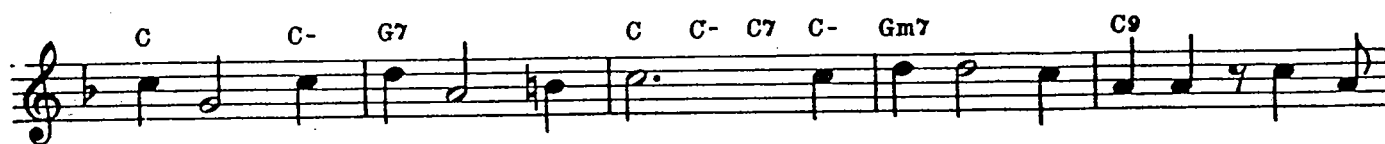
some-one can be worth more than sil-ver and gold; Love is a gift from a -



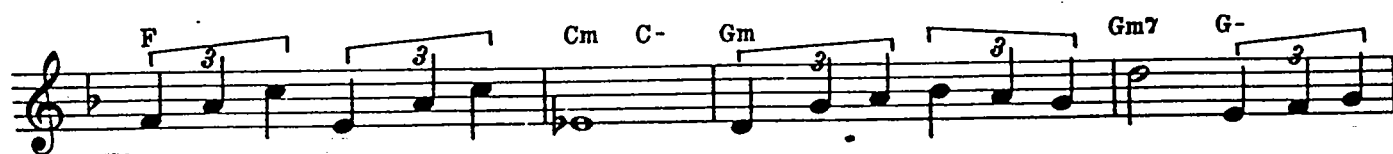
bove, to have and to hold. To be a - lone, yet nev - er



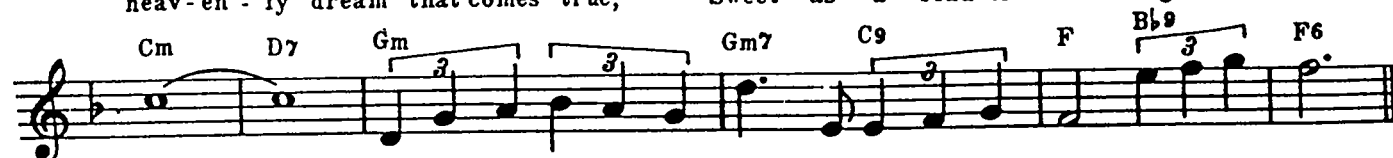
lone-ly is to reach your shin - ing star. When you have found your "One and



on - ly"; How luck-y you are! Be - long-ing to some-one is a



heav-en - ly dream that comes true, Sweet as a beau-ti - ful song writ - ten for



two. Oh, how I long to be - long to some-one like you!

KISSES SWEETER THAN WINE

By
PAUL CAMPBELL and
JOEL NEWMAN

Slowly, with a deliberate rhythm

REFRAIN



VERSE



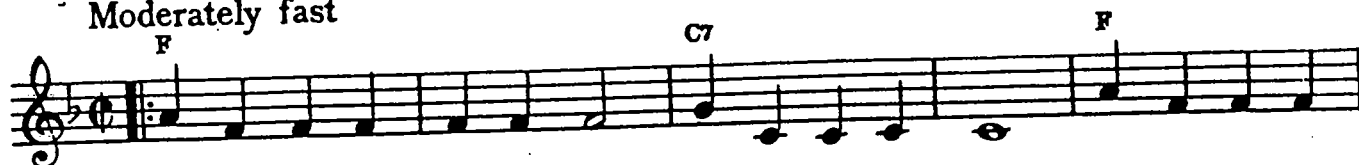
REFRAIN



THE GIRL WITH THE GOLDEN BRAIDS 41

By
STANLEY KAHAN
EDDIE SNYDER

Moderately fast



1. Saw a gal with gold-en hair, Dan-cin' as I played, Nev-er saw a
2. Knew I had to take a chance, So, I made a trade. Gave my fid-dle
3. Now the boys are talk-in' of My last ser-e-nade. Luck-y me, I'm



gal so fair As the girl with the gold-en braids. I was trav-'lin' with a band,
for a dance With the girl with the gold-en braids. Now I'm through for-ev-er-more.
so in love With the girl with the gold-en braids. Ev-er since that night in June,



Came to town and stayed. Knew I'd have to seek the hand Of the girl with the gold-en braids.
Roam-in' nev-er paid. Found the life that I a-dore With the girl with the gold-en braids.
Life's a ros-y shade, Danc-in' on my hon-ey-moon With the girl with the gold-en braids.



Dance girl, dance and sway, Dance and steal my heart a-way. So man-y fel-las



stand in line, But I knew you'd be mine, — Yes, you'd be mine. —



— Yes, I knew you'd be — mine. —

412

TOPSY II

Musical score for "TOPSY II" featuring ten staves of music. The score includes various chords and fingerings:

- Staff 1: Dm 1 2 4 5 1, Bb7 3 4 1, A7 4, Dm 1, Bb7, A7
- Staff 2: Dm 2 4 5 1, Bb7 3 4 1, A7 4 3, Dm 1, Gm 1 2 3 5 2
- Staff 3: Eb7 3, D7 4 3, Gm 2 1, 5 4, Dm 2 4 5 1
- Staff 4: Bb7 3 4 1, A7 4 3, Dm 1, 3 2 3 4 1 2, D7 3 4 2
- Staff 5: 3 4 2 1 4 3 2, G7 1, 5, C7 3 4 2
- Staff 6: 1, F 4 3 1 2 1, 5, A7 1 2, Dm 1 2 4 5 1
- Staff 7: Bb7 3 4 1, A7 4, Dm 1, Bb7, A7, Dm 2 4 5 1
- Staff 8: Bb7 3 4, A7 4, Dm 1, 1. Dm, 2. E-Z ending. Dm

WHO NEEDS YOU

43

Slowly

Who needs you_____ to drive me out of my mind?_ Who needs you,___

— I like to know?___ Who needs you_____ to give me

chills when I'm well?___ How fast can a help - less heart go?___ I

know, dear,___ I love you more than a lot,___ But oh, what I've got—

— to go through!___ And so, dear,___ I guess the

an-swer is simp - ly, Who needs you?___ I do. Who

needs you?___ Who needs you?___ I do._____

A ROSE AND A BABY RUTH

Slow rock rhythm



We had a quar-rel, a teen-age quar-rel. Now I'm as blue as I



know how to be. I can't call you on the phone; I can't e-ven



see you at your home. So, I'm send-ing you this pres-ent Just to prove that I'm



tell-ing the truth. Dear, I be-lieve you won't laugh when you re-ceive This



rose and a Ba-by Ruth. I could have sent you an or-chid of some kind,



But that's all I had in my jeans at the time. But when we grow up,



some day I'll show up, Just to prove I was tell-ing the truth. I'll kiss you, too, then



I'll hand to you This rose and a Ba-by Ruth.

NO LOVE (But Your Love)

45

By
BILLY MYLES

Slowly



No Love— but your love— Can set my world on fire;



No Love— but your love— Can fill me with de - sire;



No Love— but your love— Can shape my des - ti - ny; No Love— but



your love— Can make a slave of me. No arms but your arms Can ban - ish all my



fears; No charms but your charms Could last a thou - sand years.



No Love— but your love— Will ev - er thrill me so; No Love— but



your love— Will my heart ev - er know. know.

HI-LILI, HI-LO

Refrain

A song of love is a sad song, HI - LI - LI, HI -

LI - LI, HI - LO. A song of love is a

song of woe, don't ask me how I know. A

song of love is a sad song, for I have

loved and it's so. I sit at the win-dow and

watch the rain, HI - LI - LI, HI - LI - LI, HI - LO. To -

mor-row I'll prob-a-bly love a-gain, HI - LI - LI, HI - LI - LI, HI -

LO A LI - LI HI - LI HI - LO

Chords: F, Fdim, Bb, C7, F, Cm, D7, Gm, F, C7, F7, Bb, Bb, F, C7, F, C, C7, C7, F

Our Language Of Love

47

Irma La Douce

Refrain (slowly, with expression)

No need to speak, No need to sing — When just a glance means ev-'ry-

thing. Not a word need be spo - ken — In our lan-guage of love. —

I'll touch your cheek, — You'll hold my hand — And on - ly

we will un-der - stand That the si-lence is bro - ken — By our lan-guage of

love. — It's clear to you, — It's clear to me — This pre - cious

mo-ment. had to be, Oth-er mo-ments out-class - ing — Guard-ian an-gels are

pass - ing. — No words will do, — No lips can

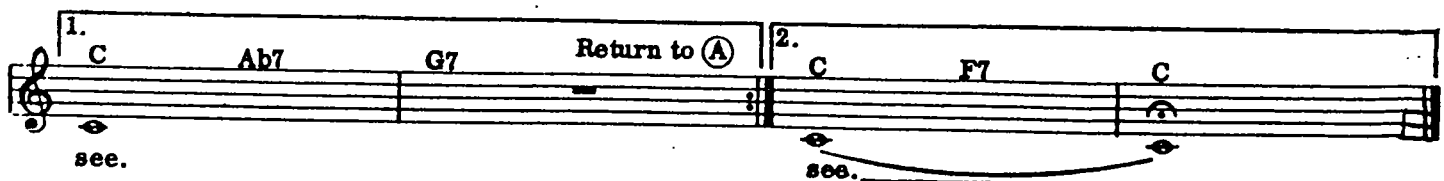
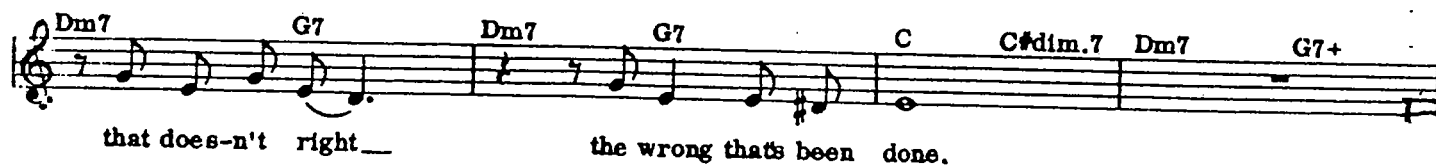
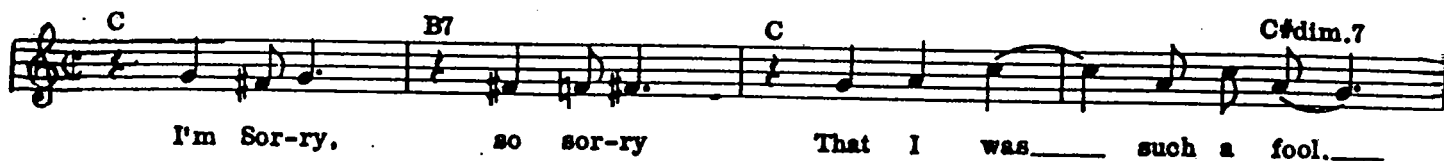
say — The ten-der mean-ing we con - vey, "I love you" is un - spo - ken, —

In our lan - guage of love. — No need to

1. 2.

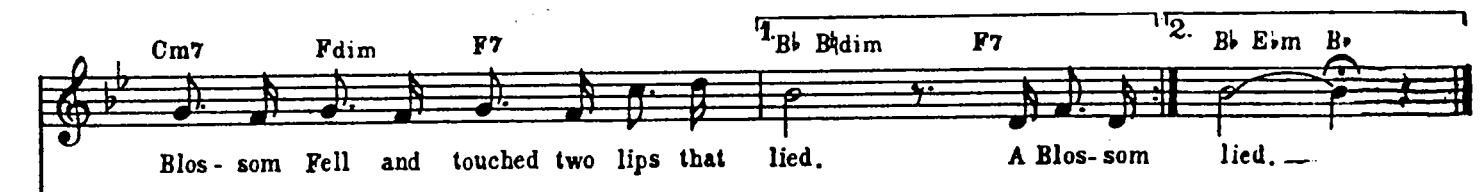
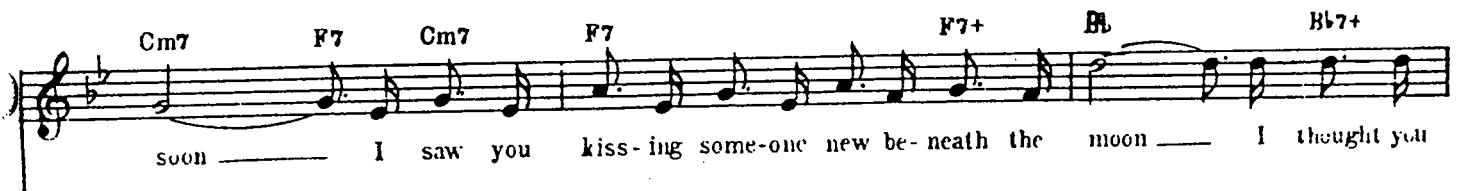
I'M SORRY

CHORUS

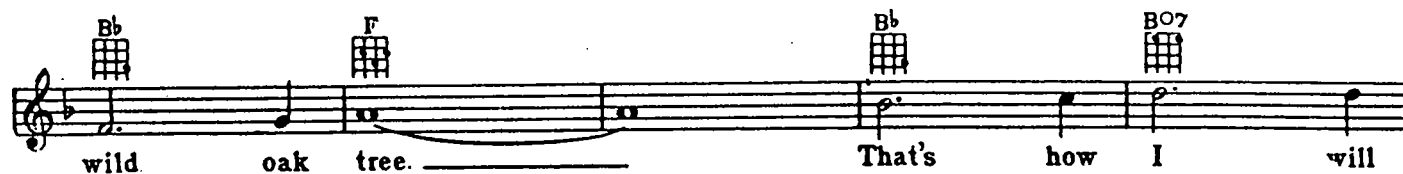
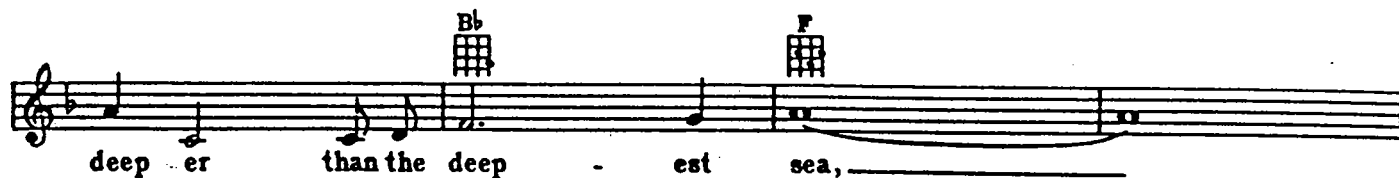
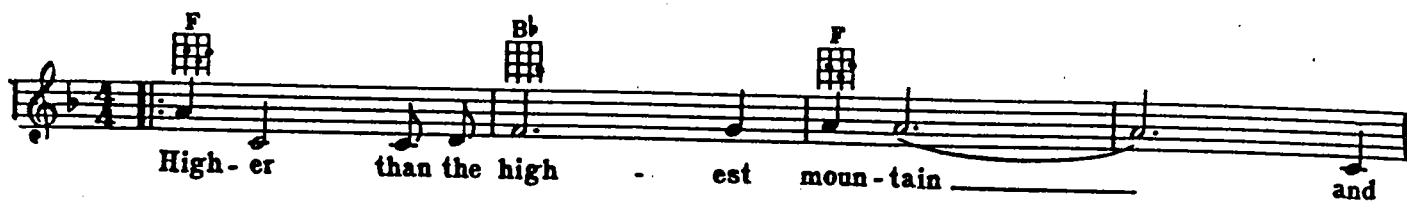


A Blossom Fell

49



ENDLESSLY



Gm C7 C+7 F

king - dom you are my crown.

Bb Am Dm G7

Oh. my love you're all I prayed for you were made for

C7 F Bb

these arms to sur - round. Faithful as a morn ing

F Bb F

sun - rise and sa - cred as a love can be.

Bb BC7 F Dm

That's how I will love you

F Bb 1. F 2. F Repeat and fade out

dar - ling END-LESS - LY. LY. END-LESS

ALWAYS AND ALWAYS

Moderately

Al- ways And Al- ways I'll go on a dor- ing the
 glo- ry and won- der of you, un- der the blue.
 heav- en far +57
 Life is strange and ev- er chang- ing, does- n't make rea- son or
 rhyme, But thru all the cen- tu- ries time en- dures.
 Dar- ling, We'll be to- geth- er for- ev- er and
 ev- er for Al- ways And Al- ways I'm yours.

THE THREE BELLS

THE JIMMY BROWN SONG

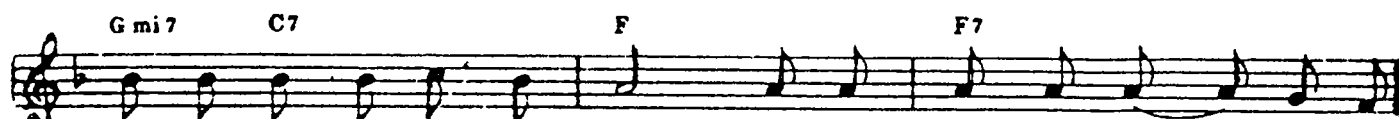
Verse




1. There's a vill - age hid - den deep in the val - ley, A - mong the
 2. There's a vill - age hid - den deep in the val - ley, Be - neath the
 3. From the vill - age hid - den deep in the val - ley, One rain - y
 1. — Vil - la - ge au fond de la val - lé - e, Comme e' - ga -



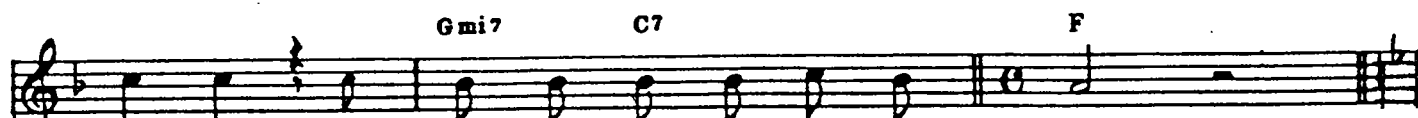
pine trees half for - lorn, And there on a sun - ny morn - ing
 moun - tains high a - bove, And - there, twen - ty years there - af - ter,
 morn - ing dark and gray, A soul winged its way to heav - en,
 re; pres qu'i - gno - re, Voi - ci, dans la nuit e' - toi - lé - e, Qu'un



Lit - tle Jim - my Brown was born; So his par - ents brought him to the
 Jim - my was to meet his love. Man - y friends were gath - ered in the
 Jim - my Brown had passed a - way. Si - lent peo - ple gath - ered in the
 nou - veau ne' nous est don - né; Jean Fran - çois Ni cot — il se



chap - el, When he was on - ly one day old, And the priest blessed the lit - tle
 chap - el, And man - y tears of joy were shed, In — June on a Sun - day
 chap - el, To say fare - well to their old friend, Whose life had been like a
 nom - me, Il est jous - flu, tendre et ro - sé, A l'é - gli - se, beau pe - tit



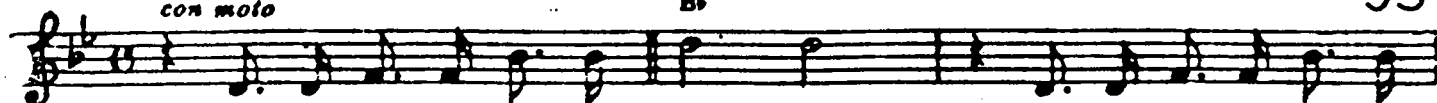
fel - low, "Wel - come, Jim - my to the fold."
 morn - ing, When Jim - my and his bride were wed:
 flow - er, Bud - ding bloom - ing till the end.
 hom - me, De - main tu se - ras bap - ti - sé.

Refrain

con moto

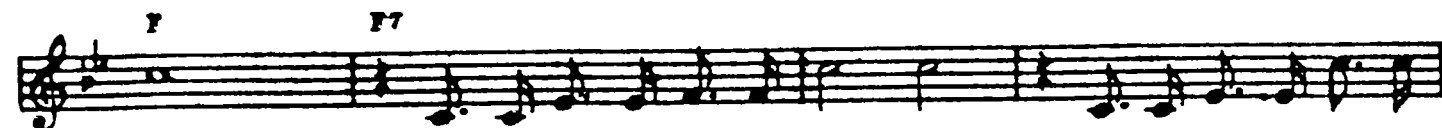
Bb

53



All the chap-el bells were ring - ing
All the chap-el bells were ring - ing,
Just a lone-ly bell was ring - ing
U - ne clo - che son - ne, son - ne,

In the lit - tle val - ley
'Twas a great day in his
In the lit - tle val - ley
Sa voix d'é - chos en é -



town,
life,
town,
chos,

And the song that they were sing - ing,
'Cause the songs that they were sing - ing
'Twas fare-well that it was sing - ing
Dit au mon - de qui s'é - ton - ne:

Was for ba - by Jim-my
Was for Jim-my and his
To our good old Jim-my
C'est pour Jean Fran-çois Ni -



Brown.
wife.
Brown.
col!

Then the lit - tle con - gre - ga - tion
Then the lit - tle con - gre - ga - tion
And the lit - tle con - gre - ga - tion
C'est pour accue il - lir une â - me



Prayed for guid - ance from a - bove,
Prayed for guid - ance from a - bove,
Prayed for guid - ance from a - bove,
U - ne fleur qui s'ouvre au jour;

"Lead us not in - to temp -
"Lead us not in - to temp -
"Lead us not in - to temp -
A peine, à peine, u - ne



ta - tion, Bless this hour of med - i - ta - tion, Guide him with e - ter - nal
ta - tion, Bless, Oh Lord, this cel - e - bra - tion, May their lives be filled with
ta - tion, May his soul find the Sal - va - tion Of Thy great e - ter - nal
flam - me en - cor fai - ble qui ré - cla - me Pro - tec - tion ten - dresse a -



love.
love.
mour.

2. There's a
3. From the
1. — *Vil -* love.

54 The Naughty Lady Of Shady Lane

Refrain



THE NAUGH-TY LA - DY OF SHAD-Y LANE

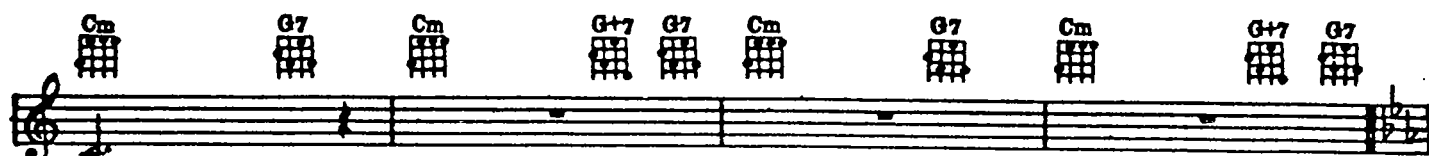
has the town in a



whirl;

THE NAUGH-TY LA - DY OF SHAD-Y LANE,

Me oh my, oh what a



girl.

Verse



1. THE NAUGH - TY LA - DY OF SHAD - Y LANE has hit the town like a
2. You should see how she car - ries on with her ad - mir - ers ga
3. The things they're try - ing to pin on her won't hold much wa - ter, I'm



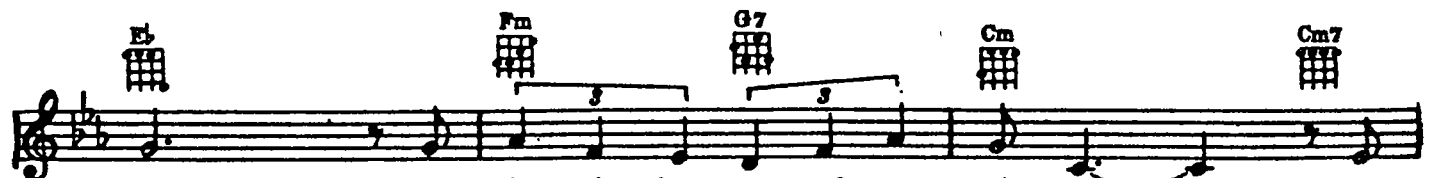
bomb.
lore,
sure,

The back fence gos - sip ain't been this good since Ma - bel ran off with
She must be giv - ing them quite a thrill, the way they flock to her
Be - neath the pow - der and fan - cy lace, there beats a heart sweet and



Tom.
door.
pure.

Our town was peace - ful and qui - et be - fore she came on the
She throws those come - hith - er glanc - es at ev - 'ry Tom, Dick and
She just needs some - one to change her, then she'll be nice as can



scene;
Joe;
he.

The la - dy has start - ed a ri - ot,
When of - fered some li - quid re - fresh - ment,
If you're in the neigh - bor - hood. strang - er.

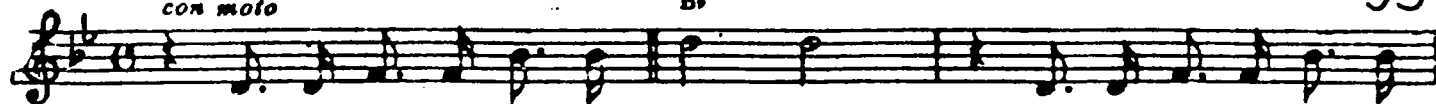
dis -
the
you're

Refrain

con moto

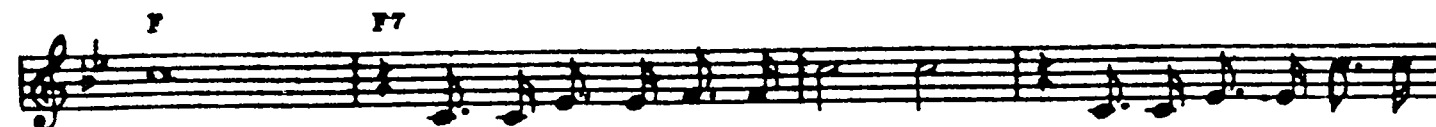
Bb

53



All the chap-el bells were ring - ing
All the chap-el bells were ring - ing,
Just a lone-ly bell was ring - ing
U - ne clo - che son - ne, son - ne,

In the lit - tle val - ley
'Twas a great day in his
In the lit - tle val - ley
Sa voix d'é - che en é -



town,
life,
town,
chaos,

And the song that they were sing - ing,
'Cause the songs that they were sing - ing
'Twas fare-well that it was sing - ing
Dit au mon - de qui s'é - ton - ne:

Was for ba - by jim-my
Was for jim-my and his
To our good old jim-my
C'est pour Jean Fran-çois Ni -



Brown.
wife.
Brown.
col!

Then the lit - tle con - gre - ga - tion
Then the lit - tle con - gre - ga - tion
And the lit - tle con - gre - ga - tion
C'est pour accue il - lir une â - me



Prayed for guid-ance from a - bove,
Prayed for guid-ance from a - bove,
Prayed for guid-ance from a - bove,
U - ne fleur qui s'ouvre au jour;

"Lead us not in - to temp -
"Lead us not in - to temp -
"Lead us not in - to temp -
A peine, à peine, u - ne



ta - tion, Bless this hour of med - i - ta - tion, Guide him with e - ter - nal
ta - tion, Bless, Oh Lord, this cel - e - bra - tion, May their lives be filled with
ta - tion, May his soul find the Sal - va - tion Of Thy great e - ter - nal
flam - me en - cor fai - ble qui ré - cla - me Pro - tec - tion ten - dresse a -



love.
love.

2. There's a
3. From the
Vi - love.

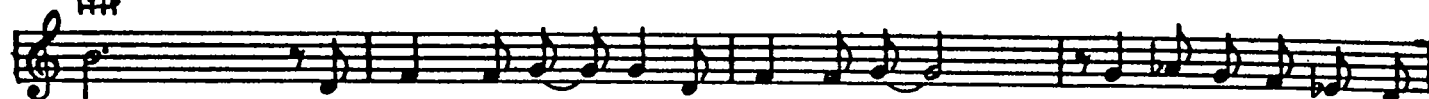
54 The Naughty Lady Of Shady Lane

Refrain



THE NAUGH-TY LA - DY OF SHAD-Y LANE

has the town in a



whirl;

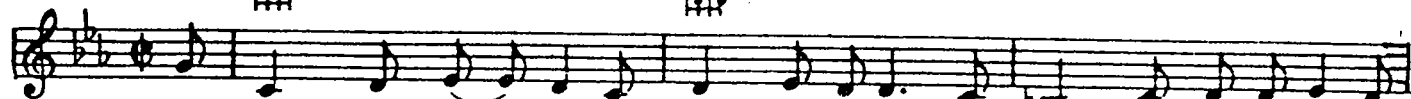
THE NAUGH-TY LA - DY OF SHAD-Y LANE,

Me oh my, oh what a



girl.

Verse



1. THE NAUGH - TY LA - DY OF SHAD - Y LANE has hit the town like a
2. You should see how she car - ries on with her ad - mir - ers ga
3. The things they're try - ing to pin on her won't hold much wa - ter, I'm



bomb. The back fence gos - sip ain't been this good since Ma - bel ran off with
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sure, Be - neath the pow - der and fan - cy lace, there beats a heart sweet and



Tom. Our town was peace - ful and qui - et be - fore she came on the
door. She throws those come - hith - er glanc - es at ev - 'ry Tom, Dick and
pure. She just needs some - one to change her, then she'll be nice as can



scene;
Joe;

The la - dy has start - ed a ri - ot,
When of - fered some li - quid re - fresh - ment,

dis -
the

1 2 | 3 To Last Refrain 55

D7 D7-5 G7 D7 D7-5 G7

turb-in' the sub-ur-ban rou-tine.
la-dy nev-er, nev-er says "no."

THE
THE

wel-come to drop in and see THE

Last Refrain Psdim

NAUGH-TY LA - DY OF SHAD-Y LANE, so de-light-ful to

hold; THE NAUGH-TY LA - DY OF SHAD-Y LANE,

she's de-lect-a-ble, quite re-spec-ta-ble and she's

Dm7 G7 C Dm7 G7 C

on - ly nine days old.

SUDDENLY IT'S SPRING

Why is my heart danc-ing? Im - ag - ine dancing! You look at me and sud-den-ly it's spring.

Why do I keep sigh-ing? Not sad, just sigh-ing. I'm young and free and sud-den-ly it's

spring. High on a hill-top love is call-ing: Some - one should wish me, hap - py

fall-ing. No more be-ing lone-ly. Can I be lone-ly? You look at me and sud-den-ly it's spring —

Suddenly There's A Valley

Waltz (With feeling)

When you've climbed the high - est

moun-tain _____ When a cloud holds the sun - shine in _____

SUD - DEN - LY THERE'S A VAL - LEY _____ where the earth knows peace with

man _____ When a storm hides the dis - tant rain - bow _____ And you

think you can't find a friend _____ SUD - DEN - LY THERE'S A

VAL - LEY _____ Where friend - ships nev - er end _____ Touched

on - ly by the sea - sons _____ Swept clean by the wav - ing

Chords: C, Fm6, C, Fm, C, F, Fm6, C, C, Fm, C, F, Fm, C, Fm, Dm7, G7, C, Dm7, Fm

57

C Am7 Ab+ C Am6

grain _____ Sur - veyed by a hap - py blue - bird _____ And

Am Ab+ Am7 D9 G7 C Fm

kissed by the fall - ing rain _____ When you think there's no bright to -

C Fm C

mor - rows _____ And you feel you can't try a - gain _____

F Fm C F Fm6

SUB - DEN - LY THERE'S A VAL LEY _____ where hope and love be -

1 C Dm7 G7 2 C Fm C

gin _____ When you've gin _____

WILD IS THE WIND

E7 Um Eb7 Eb7 Gm Cm F#7 F#9 Fm F7

Love me, love me, say you do. Let me fly a way with you. For my love is
Give me more than one reason. Let me fly this hun - gri - ness. Let the wind blow

Bdim Bb A7+b9 D7b9 Eb7 Gm A7 D7b9 D7 Bb Ebm Bb

like the wind and wild is the wind! You touch me; I hear the sound of man - do.
unrough your heart, for wild is the wind: like a leaf clings to a tree. Oh, my dar ling

Cm Cm6 Cm7 D7 Um Cm Gm Cm7 F7

lins You Kiss me, and with the kiss the world be - gins. You're Sprink to me.

Bb Bb Cm6 (Reel) A7+b9 D Eb7 Gm Eb7 Eb7 Gm A7+b9 D7b9 Eb7 Gm A7+b9 D7b9 Gm

all things to me. You're life is _____ Like a leaf clings to a tree. Oh, my dar ling

A7 D7+b9 0

cling to me. For we're crea - tures of the wind and wild is the wind. the wind.

Wild is my love for you _____

KEWPIE DOLL

Verse

1. Well, I took my ba - by to the car - ni - val — And I
 (2. Then we) walked down the Mid - way till we saw a crowd — And a
 (3. Then my) ba - by said — "Hon - ey, let me try my luck And knock the

heard the — bark — er yell, — "Come on and
 man said, — "Try — your skill; —
 milk bot - tles off — a the shelf; — Ya should — a

win your — self a pret - ty KEW - PIE DOLL. — All ya'
 shots for a quar - ter, make a duck hit the wa - ter And —
 seen this — chick, she was a Dead - eye Dick, — Hey, I

got - ta do is ring - the bell." — Well I swung the ham - mer just as
 give — your ba - by a thrill." — Well my ba - by smiled and then she
 could - n't do it bet - ter my - self. And then my face got red — and my

hard as I could — And you should - a heard the wild — ap - plause, —
 kissed — me once — And I felt I was — nine — feet tall, —
 chest — swelled up — And the eyes — bugged — out - a my head —

— When — "Bong!" went the bell — and the
 — — Five shots — crashed — and —
 'Cause when the prize turned — out to — be a

man said, "Well, I guess the KEW-PIE DOLL is yours." }
five ducks splashed And the man gave me a KEW-PIE DOLL. }
KEW-PIE DOLL, This is what my ba-by said.

Refrain. 1-2. I said, "Gim - me a dog - gie, or a ted - dy bear, Or a
3. She

high school ban - ner for my wall; 'Cause I got me a real - live

KEW-PIE DOLL And (she's / he's) the cut - est one - of all."

KEW-KEW-KEW - PIE DOLL.) (KEW-KEW-KEW - PIE DOLL.)
2. Then we all." Cut - est one - of all;
3. Then my

TAKE MY LOVE

Climb - ing rose on the wall. Take it now be - fore the pet - als fall. Ap - ple ripe,
on the bough. Take it, for the time to take is now. Hap - py day, sun or rain. Live it for it nev - er
comes a - gain Lads have died young and gay. Pret - ty maids can fade a - way. Noth - ing is for - ev - er!
Al - ways is a lie! I can on - ly love you 'til the day I die
So, my love, oh, my love. Dream no more, my love, a - wake, my love Oh! my love, wake, my love.
Turn to me and TAKE MY LOVE! LOVE!

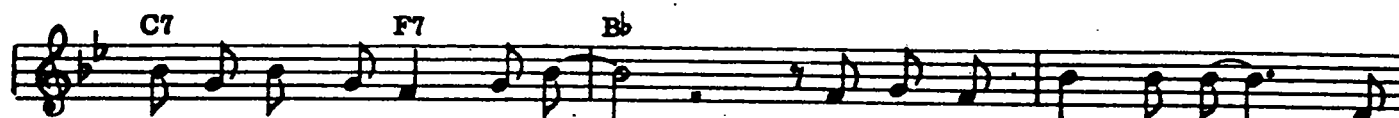
MANY TEARS AGO



They said your cheat-in' heart_ would make me cry_ And like a fool I



gave it a try_ I should have lis-tened when they told me so,_



Man-y, MAN - Y TEARS A - GO._ But I could not be - lieve_ the



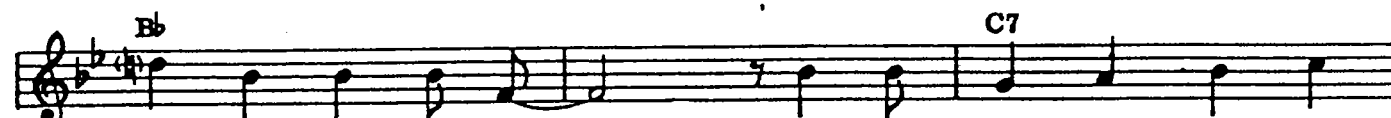
things they said_ Be-cause my heart o-ver - ruled my head._



I should have lis-tened when they told me so_ Man - y, MAN - Y TEARS A - GO..



I laughed out loud when they told me That



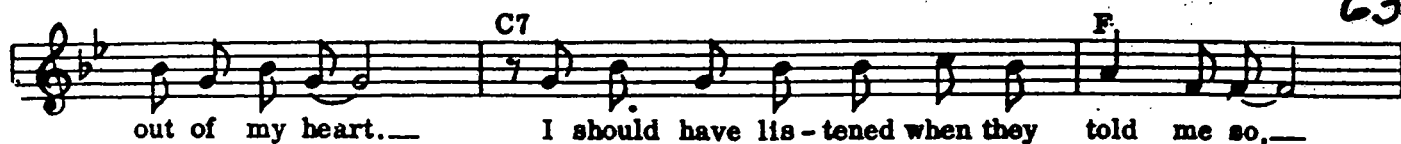
you had some-one else,_ But your cheat - in' heart has



shown me_ That I was fool - in' my - self._ I know it's



too late for_ a brand new start,_ For I've_ cried you



Lyrics by Stephen Sondheim Music by Leonard Bernstein

One Hand, One Heart

from "West Side Story"

Make of our hands One hand, Make of our hearts One heart. Make of our vows one last vow: On - ly death will part us now. Make of our lives one life. Day af - ter day one life Now it be - gins, Now we start; One hand, one heart. Ev - en death won't part us now. now.

WANTED

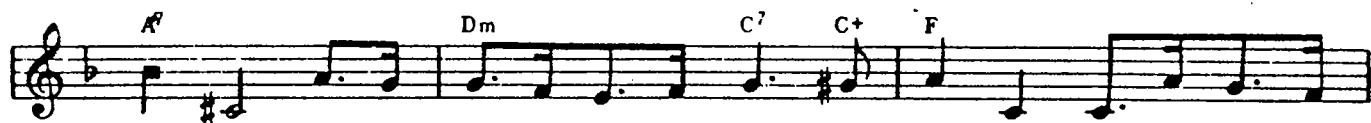
Slowly



WANT-ED, — some-one who kissed me — and held me



close-ly, — then stole my heart; WANT-ED, — some-one I trust-ed, — who gave no

warn-ing — we'd ev-er part; { He was last seen hid-ing out in some-one's arms, { She knew
She Henoth-ing of the dan-ger in { his charms, A ju-ry — may find { him
her herguilt-y — but I'd for-give — { him — if I could see — A signed con-
herfes-sion — that { he's re-pent-ed — and real-ly WANT-ED — no one but me.
she's

HER FACE

Refrain: Moderately (*with feeling*)

Ev-'ry - where I look I can see HER FACE I can

see HER FACE; See it ev - 'ry - where. And

when I close my eyes it stays And

like a leaf, whirls on a wind; a - round my mind it plays. If in

my two hands I could hold HER FACE While my fin - ger

tips kiss her eyes and lips, And make them love and light and

shine. But that would take two oth-er hands, not mine!

That would take two oth-er hands, not mine! Ev-'ry -

mine!

SHE'S MY LOVE

{She is soft, she is fair, {SHE'S MY LOVE.
 He is strong, he

{She is song, {she is pray'r, {SHE'S MY
 He

LOVE. Tho' I reach, tho' I try, {she is
 he

brav - er than I, And is far less of
 earth than she is of sky. {She is
 He

moon to my night, {SHE'S MY LOVE. {She is
 He's He

sight, sound and light, {SHE'S MY LOVE. Still the
 He's

one heart I own hun-gers lost and a -
 (tacet) (tacet)

Chord symbols: Bb6, Bb, Bbsus, Bb, Bbmaj7, Bb, Bbmaj7, Bb6, Bbmaj7, Bbdim, Bbmaj7, Bb, Eb, Ab9, Bb6, Bbmaj7, A7, D6, Em7, Fdim, A9, D6, D, Dsus, D, Dmaj7, D, Dmaj7, D6, Dmaj7, Ddim, Dmaj7, D, G, Gm, F#m.

Dm6 Ddim Em C9
 lone; For my love's nev - er known {SHE'S MY
 He's

1. Dmaj7 Cm7 F7 2. Dmaj7
 LOVE. {She is LOVE.
 He is

Em Dmaj7

"WILDCAT" Lyric by Carolyn Leigh Tall Hope Music by CY COLEMAN

Right now, I'm rid - in' the Tall Hope. The ship that I
 call hope has me in the bow. Come tell me to -
 mor - row to set - tie for small hope, I'm rid - in' the
 Tall Hope right now. Come tell me to - mor - row e - lim - i - nate
 all hope, I'm rid - in' the Tall Hope right now.
 Come thun - der, I don't shrink, Come light - nin', I don't scare;
 Come may - hem, I don't think I care to wrin - kle my brow. Cause
 o - ver - head the stars a twin - kle, my two bare feet propped up -
 in the bow. Noth - in' in the world to wrin - kle my brow. (Right now, right now,
 right now, right now.) To - mor - row find me griev - in' or e - ven in jail.
 I'm in full sail - right now, Come tell me to -
 mor - row e - lim - i - nate all hope, I'm rid - in' that
 Tall bright Hope right now!

MIRA

(CAN YOU IMAGINE THAT?)

Rubato B \flat C7 Fmaj7 B \flat Am

I came on two bus-ses and a train. CAN YOU IM-AG-INE THAT? CAN

Moderately Bright Gm7 Fmaj7 Gm7 C7 F Dm

YOU IM-AG-INE THAT? Two bus-ses and a train.

F Dm F Dm

Would you be-lieve, would you be-lieve, this is the first I've trav-elled. I

F Dm A E7

come from a town, the kind of town where you live in a house, 'til the

A E7 A E7 A

house falls down, But if it stands up, you stay there. It's

D Am7 D6 D9 Gsus G G Dm7 G6 G9 Gm7 C7

fun-ny but that's the way there.

Moderately Slow F Gm F Gm7 C7

I came from the town of Mi-ra be-yond the bridg-es of Saint

F Fmaj7

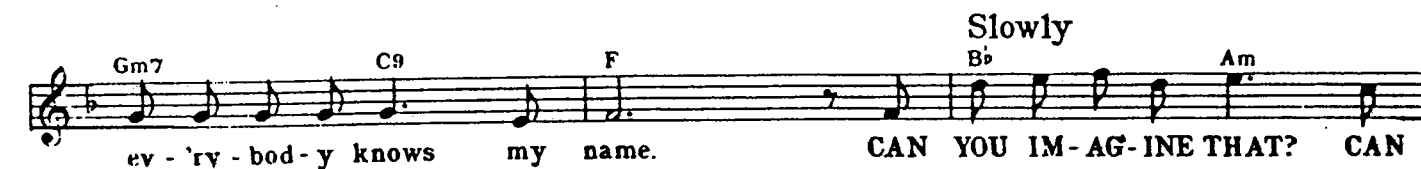
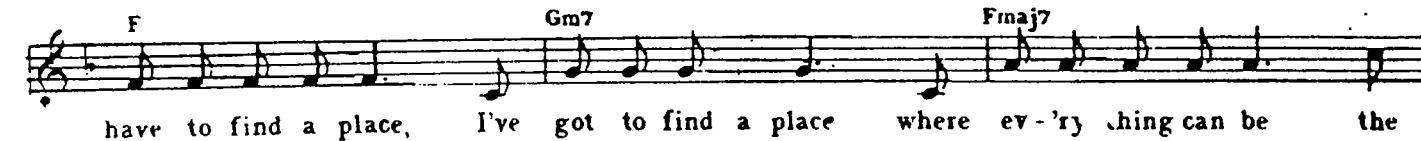
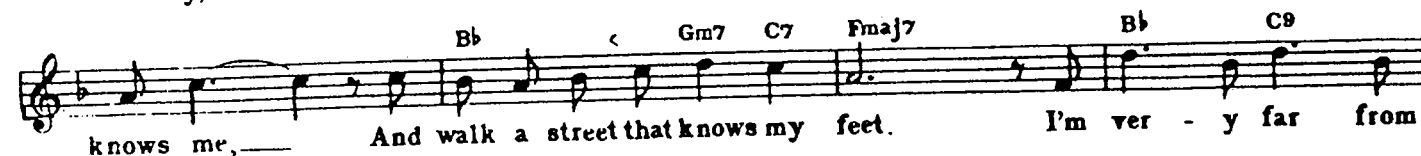
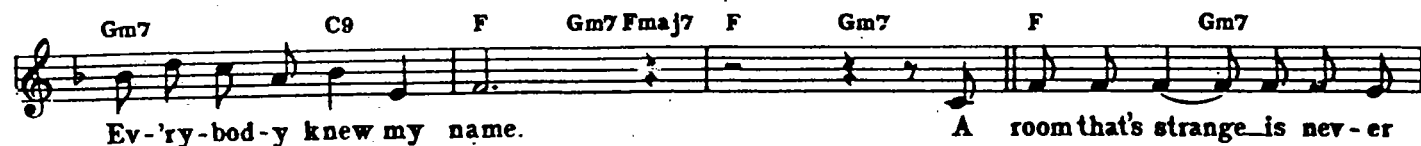
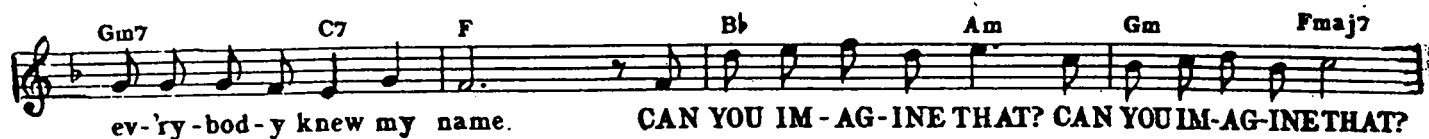
Claire. I guess you've nev-er heard of Mi-ra, It's

B \flat Gm7 C7 Fmaj7 B \flat C9 F Dm

ver-y small but still it's there. They have the ver-y green-est trees and

B \flat Dm Gm B \flat C7 F

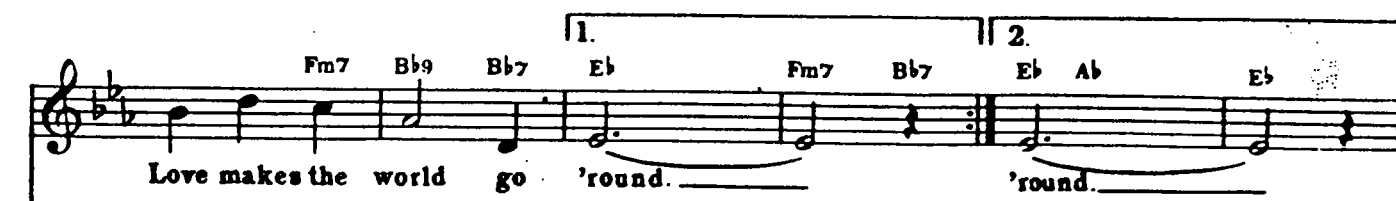
skies as bright as flame. But what I liked the best in Mi-ra, is



From the David Merrick Stage Production, "CARNIVAL"

THEME FROM "CARNIVAL"

(LOVE MAKES THE WORLD GO 'ROUND)



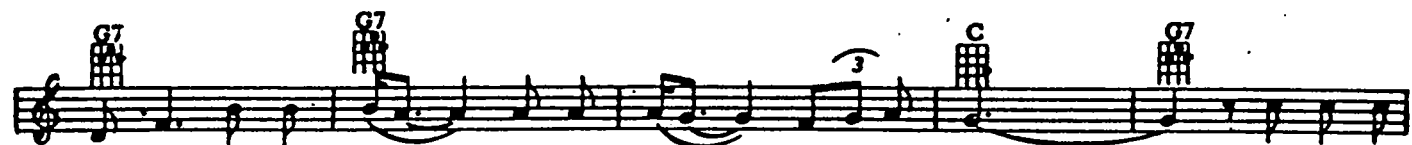
Let Me Go, Lover!

71

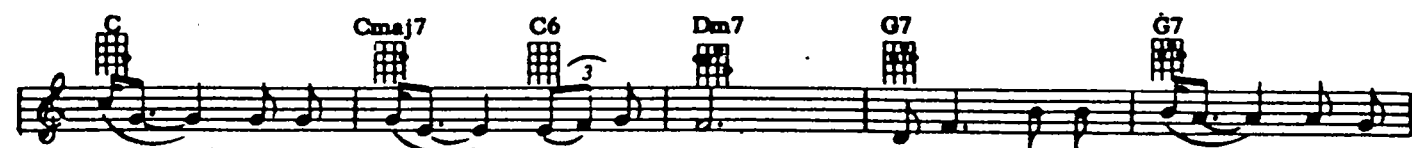
CHORUS



Oh, let me go, — let me go, — let me go,



lov-er. Let me be, — set me free — from your spell. — You made me



weep, — cut me deep; — I — can't sleep, lov-er. I was cursed from the



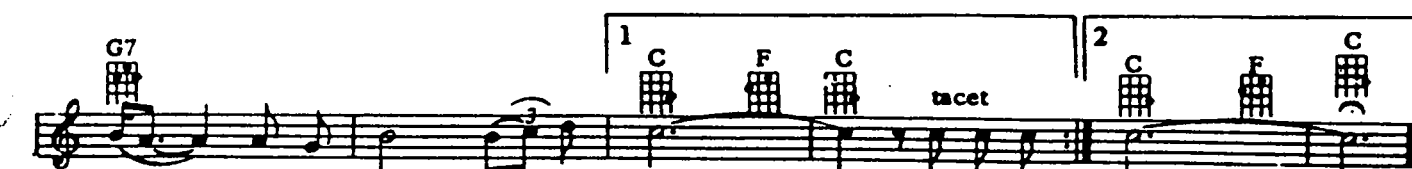
first day — I fell. — You don't want me, — but you want me — to go



on — want-ing you. How I pray that — you will say that — we're through. —



— Please turn me loose, — what's the use, — let me go, lov-er. Let me



go, — let me go, let me go! — Oh, let me go! —

Mademoiselle De Paree

French title "Mademoiselle de Paris"

CHORUS

1. She's so chic and a - dor - a - ble, No one
2. She has clothes with a zing to 'em, She's got

thinks it's de - plor - a - ble, When men all turn a - round just to
curves and they cling to 'em, Sheer silk stock-ings and shoes num - ber

see _____ MADE-MOI - SELLE DE PA - REE.
three, _____ MADE-MOI - SELLE DE PA - REE.

You bet girls get a kick from her, Learn
When she frowns, there's dis - dain in it, But

each cute lit - tle trick from her, In their hearts they would
her smile has cham - pagne in it, She breaks hearts and col -

all like to be _____ MADE-MOI - SELLE DE PA - REE.
lects the de - bris, _____ MADE-MOI - SELLE DE PA - REE.

73

— Light of heart! — Fan - cy free! — She's the spir - it of
— Oo la, la, — Ah oui, oui, — So you'd bet - ter look

spring in Pa - ree.
out in Pa - ree.
ree.
ree.

I'M AVAILABLE

Moderato with a Beat

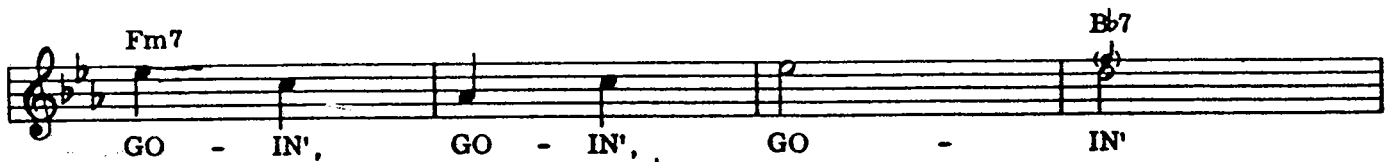
Well I'M A- VAIL- A-BLE To hold you tight, I'M A- VAIL- A-BLE For
Sa- tur- day night, I'M A- VAIL- A- BLE And will- ing it's true
A- vail- a- ble to fall in love with you.
Well I'M A- VAIL- A- BLE To take a chance I'M A- VAIL- A- BLE To
start a new ro- mance and be a- gree- a- ble, 'Cause I'm hop- ing you
Will be a- vail- a- ble too. My
heart tells me that you're need- ing a lit- tle love — So, let's get
start- ed 'cause that's what I've plen- ty of. — I'M A- VAIL- A- BLE To
take you home I'M A- VAIL- A- BLE For sit- ting all a- lone I'M A-
VAIL- A- BLE For a kiss or two.
My lov- a- ble by I'm in love with you.

74

Goin' Green

Chords: Eb, Db^o, C7, Fm7, Bb7, E^o, EbM7, G7, AbM7, Ab6, Gm, Gm7, Gb, Fm7, Bb7, Eb, Db^o, C7, Fm7, Bb7, E^o, Fm7, Bb7, Fm7, Bb7.

Green will grow the laugh-ter in your eyes for - ev - er af - ter, when you
 see green grow-in' at your door; Grow-in'
 green-er than it ev - er grew be - fore, For I've
 seen yes I've seen, the whole lands GO - IN', GO - IN' GREEN, GO - IN',
 GO - IN' GREEN from shore to shore.
 Green we'll all be wear-in', And our luck we'll all be shar - in', In this
 new land green - er than the old; Where the
 sun's just a great big pot of gold. Mix the



From the original CHEVY SHOW television production of "O'HALLORAN'S LUCK"

Every Little Boy Can Be President

Allegro

Chorus:

EV-RY LIT-TLE BOY CAN BE PRES-I-DENT, Can be pres-i-dent,
 Ev-ry lit-tle boy can be Wash-ing-ton, Georg-ie Wash-ing-ton,

can be pres-i-dent Of the U-nit-ed States, U-nit-ed States
 Tom-my Jef-fer-son And Abe, Abe, Ab-ra-ham, Abe, Ab-ra-ham,

of A-mer-i-ca, Of A-mer-i-ca, land of the
 good old hon-est Abe; Pres-i-dents they all grew up to

1. free. 2. be.

I'll chop me down ā cher-ry tree, And
 nev-er tell ā lie; And build me ā log
 cal-in. If I am to qual-i-fy.

Chorus:

EV-RY LIT-TLE BOY CAN BE PRES-I-DENT, Can be pres-i-dent,
 Ev-ry lit-tle boy can be Wash-ing-ton, Georg-ie Wash-ing-ton,

can be pres-i-dent Of the U-nit-ed States, U-nit-ed States
 Tom-my Jef-fer-son And Abe, Abe, Ab-ra-ham, Abe, Ab-ra-ham,

of A-mer-i-ca, Of A-mer-i-ca, land of the
 good old hon-est Abe; Pres-i-dents they all grew up to

1. free. 2. be.

I'll chop me down ā cher-ry tree, And
 nev-er tell ā lie; And build me ā log
 cal-in. If I am to qual-i-fy.



LONGEST WALK, THE

POLA-SPIELMAN

I took the LONG-EST WALK in the world, last night From your arms
to your front door. I heard the sad - dest words in the world, last night When you
said you loved me no more. I won't be - lieve it's true. I'll keep af - ter
you Till we love like we loved be - fore And then THE LONG-EST WALK will be the
short - est walk Back to your arms once more. I took the more.

From the original CHEVY SHOW television production of "O'HALLORAN'S LUCK"

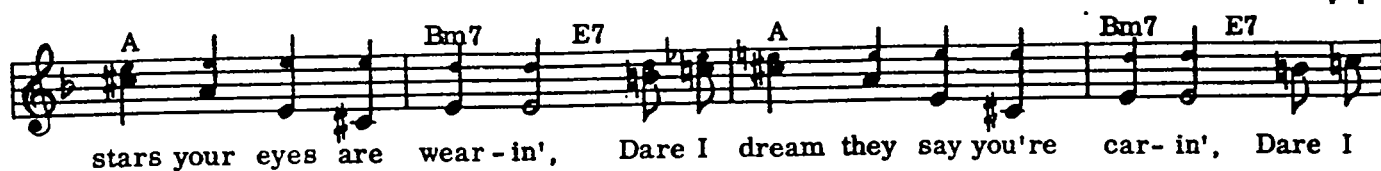
78

Cheeks For My Roses



(Optional duet-2nd time only)





MY SHAWL

(JONES)



BORN TOO LATE

REFRAIN

BORN TOO LATE for you to no - tice me, To you I'm just a kid that

you won't date, Why was I BORN TOO LATE?

BORN TOO LATE to have a chance to win your love, Oh why, oh why was

it my fate to be BORN TOO LATE? I see you walk with an-

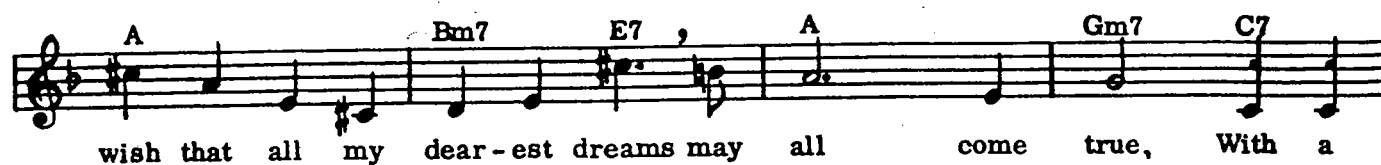
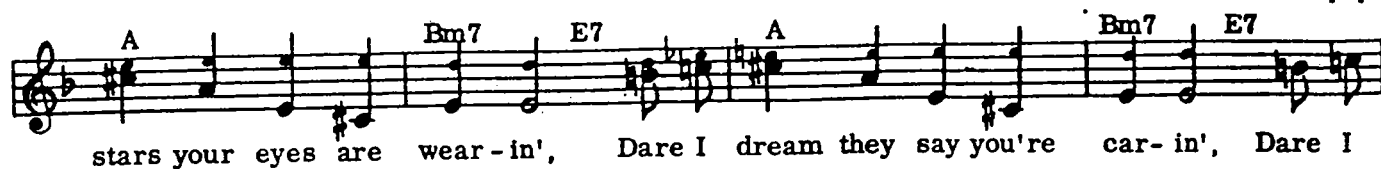
oth - er, I wish it could be me; I long to hold you and

kiss you, But I know it nev - er can be. For I was BORN TOO LATE for

you to care, Now my heart cries be - cause your heart just could - n't wait,

Why was I BORN TOO LATE? Why was I BORN TOO LATE?

Why was I BORN TOO LATE?



MY SHAWL

(JAMBO)



BORN TOO LATE

REFRAIN

BORN TOO LATE for you to no - tice me, To you I'm just a kid that

you won't date, Why was I BORN TOO LATE? _____

BORN TOO LATE to have a chance to win your love, Oh why, oh why was

it my fate to be BORN TOO LATE? _____ I see you walk with an-

oth - er, I wish it could be me; I long to hold you and

kiss you, But I know it nev - er can be. For I was BORN TOO LATE for

you to care, Now my heart cries be - cause your heart just could - n't wait,

Why was I BORN TOO LATE? _____ Why was I BORN TOO LATE? _____ (opt.)

Why was I BORN TOO LATE? _____

Hearts Of Stone

81

The musical score is written on ten staves. Each staff contains a melody line with lyrics underneath. Chord symbols are placed above the notes. The chords include G7, F, C, G7+5, Cdim, G7-5, Dm7, Am, D7, and Fm(+7). Some notes are marked with a '3' indicating a triplet. The lyrics are: 'Hearts made of stone will nev-er break, For the love you have for them, they just won't take. You can ask them, please, please, please break And all of your love is there to take. Yes, HEARTS OF STONE will cause you pain, Al-though you love them, they'll stop you just the same. You can ask them, please, please, please break And all of your love is there to take. But they'll say, no, no, no, no, No, no, no, no, no, no, no, No, Ev-ry-bod-y knows, I thought you knew hearts made of stone. Hearts made of stone.'

G7 F C
 Hearts made of stone will nev-er break, For the love you have for

G7 G7+5 C C7 F Dm7
 them, they just won't take. You can ask them, please,

G7 Cdim G7 G7-5 G7 G7+5
 please, please, please break And all of your love is there to

C G7 F Dm7 G7 C
 take. Yes, HEARTS OF STONE will cause you pain,

Cdim G7 G7-5 G7 G7+5 C C7
 Al-though you love them, they'll stop you just the same. You can ask them.

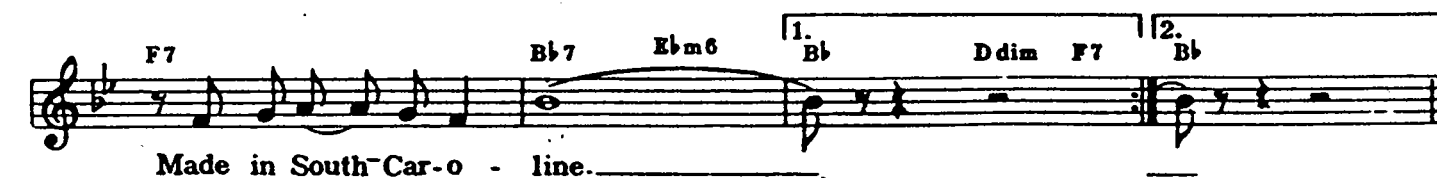
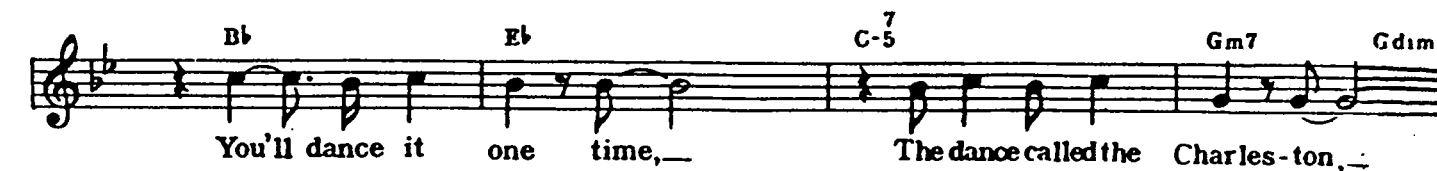
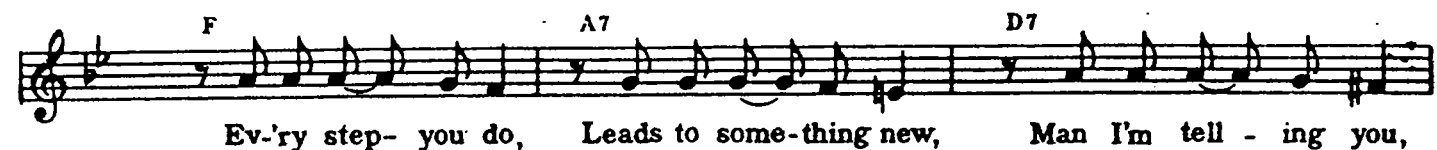
F Dm7 G7 C Cdim G7 G7-5
 please, please, please break And all of your love

G7 G7+5 C C7 Fmaj.7 Fm(+7)
 is there to take. But they'll say, no, no, no, no, No, no, no, no,

C Am D7 Am7 D7 G7
 no, no, no, no, No, Ev-ry-bod-y knows, I thought you knew

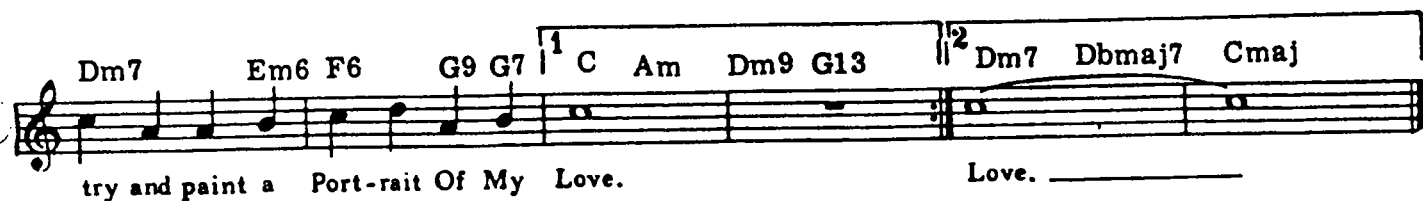
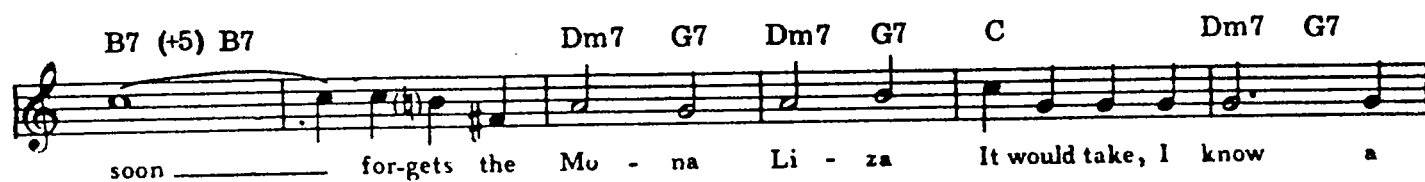
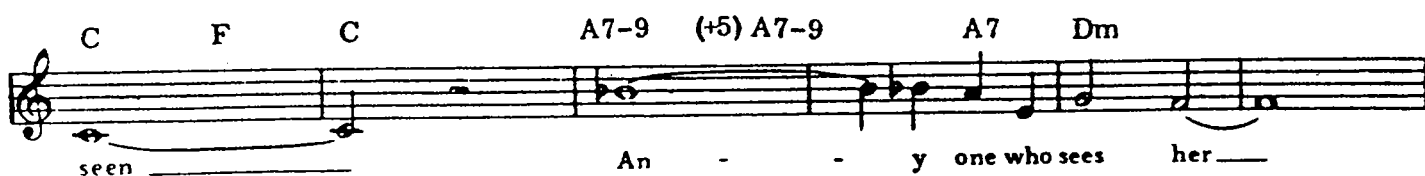
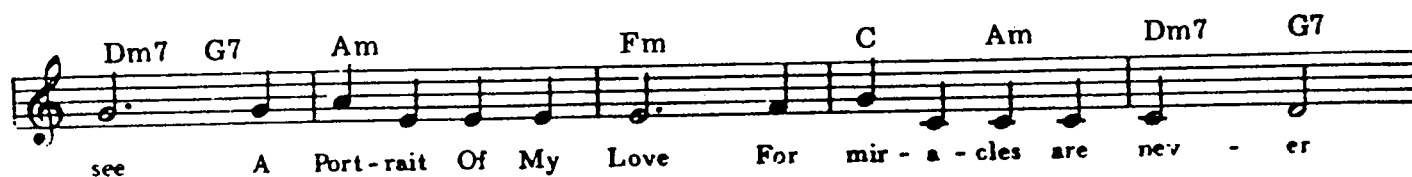
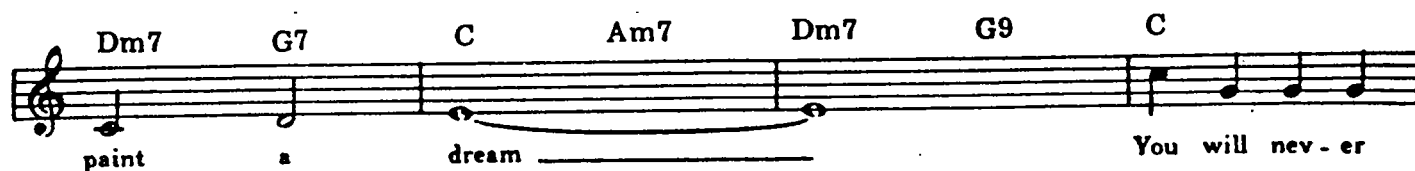
Dm7 G7 1. 0 G7 2. 0
 hearts made of stone. Hearts made of stone.

CHARLESTON






PORTRAIT OF MY LOVE 83

Key C Slowly with feeling






The Ra-Da-Da-Da Song





Chanson D'Amour

Voice   







CHAN - SON D'A - MOUR Ra da da da
CHAN - SON D'A - MOUR Ra da da da

da, da, Play en - core.
Joue en - core.






Here in my heart Ra da da da
Voila dans mon cœur. Ra da da da

da, da, More and more -
Plus et plus. - CHAN :
CHAN :








SON D'A - MOUR Ra da da da da, I a - dore -
SON D'A - MOUR Ra da da da da, Je ta - dore -

Each time I hear -
Chaque fois j'en - tends -

Ra da da da da, CHAN-SON D'A-MOUR -
Ra da da da da, CHAN-SON D'A-MOUR -

1.    2.    

THEME FROM
A SUMMER PLACE
A Warner Bros. Picture

85

REFRAIN

There's A SUM-MER PLACE Where it may rain or
storm, Yet I'm safe and warm, For with-in that sum-mer
place Your arms reach out to me And my heart is
free from all care, For it knows There are no gloomy skies When
seen through the eyes Of those who are blessed with love, And the sweet secret
Of A SUMMER PLACE Is that it's an y - where When two
peo - ple share All their hopes, All their dreams, All their
love.

1. R^b Gm Cm7 (F7 (sus 4)) 2. R^b Gm Cm7 (F7 (sus 4)) R^b

High Hopes

Verse

* F F#dim

1. Next time you're found with your chin on the ground, There's a
 2. When trou - bles call and your back's to the wall, There's a

Gm7 C7 F Dm Gm7 C7

lot to be learned, So look a - round.
 lot to be learned, That wall could fall.

Refrain

F Bb C7

Just what makes that lit - tle ol' ant — Think he'll move that
 Once there was a sil - ly ol' ram, — Thought he'd punch a

F F#dim Gm7 G#dim

rub - ber tree plant; — An - y - one knows — an ant can't —
 hole in a dam; — No one could make — that ram scam, —

Gm7 C7 F C7 F7 Bb Bdim

Move a rub - ber tree plant. But he's got HIGH — HOPES, He's got
 He kept but - tin' that dam. 'Cause he had HIGH — HOPES, He ' had
 3. So keep your HIGH — HOPES, Keep your

F Dm7 G7 Dm7 G7 Dm7 G7

HIGH — HOPES; He's got high ap - ple pie in the
 HIGH — HOPES; He ' had high ap - ple pie in the
 HIGH — HOPES; Keep those high ap - ple pie in the

C7 F

sky hopes. So an - y time you're get - tin' low,
 sky hopes. So an - y time you're feel - in' bad,
 sky hopes. A prob - lem's just a toy - bal - loon,

F7 Bb Bdim

'Stead of let tin' go, Just re - mem - ber that ant.
 'Stead of feel in' sad, Just re - mem - ber that ram.
 They'll be burst ing soon, They're just bound - to go "Pop!"

F6 F#dim Gm7 C Fb F#dim

Oops! There goes an oth - er rub - ber tree plant *Oops!* There goes un -
 Oops! There goes a bil - lion kil - o - watt dam *Oops!* There goes u -
 Oops! There goes an oth - er prob - lem, ker - plop! *Oops!* There goes un -

Gm7 C7 F6 F#dim Gm7 C7

oth - er rub - ber tree plant *Oops!* There goes an - oth - er rub - ber tree
 bil - lion kil - o - watt dam *Oops!* There goes a bil - lion kil - o - watt
 oth - er prob - lem, ker - plop! *Oops!* There goes an - oth - er prob - lem, ker -

1. 2. F F#dim Gm7 C7 Back to Verse 8. F C7 F

plant! dam!
 plop! Ker plop!

GREENSLEEVES

Voice

Dm7 G9 C Am

I walked one day 'neath the sum - mer sky and my

Dm Dm6 E7 Am Dm3

heart was young but a - lone was I, He

Dm7 G9 Em Am Dm

came a - long and I fan - cied I heard the beau - ti - ful

A7 Dm Gm Dm A7

mus - ic of Green - sleeves.

Dm Gm Dm Dm7 G9

He held my hand hap - pi -

C Am Dm E7

ness com - plete and we kissed that night as we

Am Dm Dm7 G9 Em

vowed to meet. The prom - is - es that he made were

Am Dm A7 Dm Gm Dm

sweet, just as sweet as the mus - ic of Green - sleeves.

A7 Dm Gm Dm F

I walked one

89

day 'neath the win - ter sky and my heart was sad and a -
 lone was I Can't be - lieve that we said good -
 bye and I cried to the mu - sic of Green - sleeves.
 gone, gone is the love we knew and the beau - ti - ful
 mu - sic of Green - sleeves. I Green - sleeves

Chords: C, Am, Dm, E7, Am, Dm7, G7, Em, Am, Dm, A7, Dm, Gm, Dm, Dm7, G7, Em, Am, Dm, A7, 1. Dm Gm Dm, 2. Dm Gm Dm

You'll Always Be My Lifetime Sweetheart

Words and Music by
K. C. ROGAN and BOBBY D

Slow And Easy

YOU'LL AL - WAYS BE MY LIFE - TIME SWEET - HEART,
 Nev - er have I loved this way.
 know that when you kiss me years from now. You'll
 kiss me as you did to - day. YOU'LL AL - WAYS BE MY LIFE - TIME
 SWEET - HEART, No one else would ev - er do, And
 if you're ask - ing me what sweet - hearts ought to be, I'd
 say: "They ought to be like you!" YOU'LL yes!"

Chords: C, A7, Dm, G+, C, G+, Gm, A7, Dm, B7, Em, G7, C, A7, Dm, F, G7, E7, A7, Dm7, 1. 2.

"Gypsy"
Words by
STEPHEN SONDHEIM

Together Wherever We Go.

Music by
JULE STYNE

Wher - ev - er we go, What - ev - er we do,
We're gon - na go through it to - geth - er.
We may not go far, But sure as a star,
Wher - ev - er we are, it's to -
geth - er. (She) Wher - ev - er I go,
I know he goes. (He) Wher -
ev - er I go, I know she goes.
(She) No fits, no fights no feuds and no
e - gos. (He) A - mi - gos, (Both) To -
geth - er! Through thick and through thin.
All out or all in, And wheth - er it's win -
place or show With you for me and
me for you, We'll mud - dle through what - ev - er we do. To -
geth - er, wher - ev - er we go! Wher -

gcl
5250-4

You'll Never Get Away From Me

91

You'll nev - er get a - way from me.
 You can climb the tall - est tree. I'll be there some -
 how you could say "Hey, here's your hat." But a lit - tle
 thing like that could - n't stop me now.
 I could - n't get a -
 way from you E - ven if you told me to,
 so go on and try Just
 try and you're gon - na see
 How you're gon - na not at all get a - way from
 me.

THIS IS THE MOMENT

Slowly

This is the mo - ment, This is the time,
 Love has be - gun.
 Why don't we take it and make it sub - lime?
 May - be there's dan - ger but that might be fun.
 On this rare night we could whis - per in the shed - ows till dawn.
 As skies grow bright I'll be sor - ry that the shed - ows are gone.
 I used to say if the right one came my way I would know it in a
 mo - ment. This is the mo - ment, you are the one.

Music by
JULE STYNE

Small World

Words by
STEPHEN SONDHEIM

Fun - ny, — you're a stran - ger who's come here,
Come from an - oth - er town. Fun - ny, — I'm a
stran - ger my - self here. Small world, is - n't it?
Fun - ny, — you're a {girl/man} who goes trav' - ling, Rath - er than set - tling
down. Fun - ny, — 'cause I'd love to go trav' - ling.
Small world, is - n't it? We have
so much in com - mon It's a phe - nom - e -
non. We could pool our re - sour - ces
by join - ing forc - es from now on. — Luck - y, — you're a
{girl/man} who likes chil - dren, That's an im - por - tant sign.
Luck - y, — 'cause I'd love to have chil - dren. Small world,
is - n't it? Fun - ny, is - n't it?
Small and fun - ny and fine.
fine.

Words by
STEPHEN SONDHEIM

"Gypsy"

Little Lamb

Music by
JULE STYNE

93

Lit-tle lamb, lit-tle lamb, My birth-day is here at
last. Lit-tle lamb, lit-tle lamb, A
birth-day goes by so fast. Lit-tle bear, lit-tle bear, You
sit on my right, right there. Lit-tle hen, lit-tle hen, What
game should we play, and when? Lit-tle cat, lit-tle cat, Ah,
why do you look so blue? Did some-bod-y paint you like that, Or
is it your birth-day too? Lit-tle
fish, lit-tle fish, do you think I'll get my
wish? Lit-tle lamb, lit-tle lamb, I
won-der how old I am. I won-der how old I
am. Lit-tle am.

CORNISH RHAPSODY

Moderato, ma mosso e con anima

G Bm Eb7
C#7 Am7
Cm D7 Ab7 D7 D+ G Gm6
Am D7 Em Gdim
G Ddim Cm D7 G

94 "Say, Darling" Something's Always Happening On The River

Some-thing's al-ways hap-pen-ing on the riv-er. On the
riv-er. On the ri-i-i-ver.
Mil-lions of tons of car-go to de-liv-er Oh, the
riv-er is the on-ly life for me.
Oh Mo-non-ge-he-la, Old Mis-sou-ri, Al-le-ghen-y,
Mis-sis-sip-pi, Ev-'ry riv-er roll-ing to the sea;
Oh, the riv-er is the on-ly life for
me!

LET THE LOWER LIGHTS BE BURNING

Words by
BETTY COMDEN
and ADOLPH GREEN

Music by
JULE STYNE

"Say, Darling" Let the low-er lights be
burn-ing! Send a gleam a-cross the foam! Some poor
lone-ly strug-gling sea-man You may guide to shores of home.
2nd Verse Trim your fee-ble lamp, my broth-er! Some poor sea-man, tem-pest
tossed, Try-ing now to make the har-bor, In the
dark-ness may be lost. Let the low-er lights be
burn-ing! Send a gleam a-cross the foam! Some poor
lone-ly strug-gling sea-man You may guide to shores of home.

HEART OF STONE

Words by
WALTER and JEAN KERR,
JOAN FORD

(Pyramid Dance)

Music by
LEROY ANDERSON

Goldilocks

Love - ly HEART OF STONE. you prom - ised par - a -
 dise; How could I have known. you told a
 thou - sand love - ly lies? Oth - er
 loves than mine will flame and fade a - way,
 Ash - es at your shrine, poor dust - y loves of
 HEART OF STONE, you
 are a dev - il with a face as fair as morn -
 ing. Give your
 heart a - way for on the des - ert wind I hear a warn
 ing. Time will find you where this bright pa - vil - ion stands and leave no
 to ken. Just a leg - end and up - on the sigh - ing
 sum - mer sends a bro - ken HEART
 OF STONE.

Words by
WALTER and JEAN KERR,
JOAN FORD

LAZY MOON

Music by
LEROY ANDERSON

Goldilocks

Time to get up, you good - for - noth - ing LA - ZY
How can you be so peesnick-et-y? Shame on you, moon, blame on you, moon, This lit-tle ro-mance is rick-et-y.
MOON, Up-sy - dai - sy moon, Need your
help to make my ba - by tell me "yes" in - stead of "may be." But be - fore she will kiss me,
Buck-le your shoe, let us skid-oo, Leave us not have us no bul-la-ba-loo.
ba - by wants her gold bal - loon. An - y
sen - si - ble moon would know what I'm wait - ing for; Be sen - si - ble, moon, what - cha
so ex - as - per - at - ing for? It's aft - er nine, so rise and shine, you

1. Repeat - Optional 2. Fine To Interlude
F F#dim. Gm7 C7 F Men:

LA - ZY MOON. MOON. MOON. Lets for -
get that moon, let us cud - dle and spoon. Oh, the wick - ed things you say, — Let's dis -
cuss the size of the stars in your eyes. An - y - bod - y for cro - quet? — If I
beg and tease and go down on my knees, You can pick me up my glove. — There now,
let the moon rise, Let it soon rise, Heav - ens a - bove! I love you!

Words by
DOROTHY FIELDS

Music by
ALBERT HAGUE

"RedHead" Music by
ALBERT HAGUE

Just For Once

Words by
DOROTHY FIELDS

If you're smart — do some-thing fool-ish just for once! —

If you're strong — then gent-ly fall a -

part. — If you're cold — be warm and sul-try

just for once! — If you think — you'll stop be-fore you

start! — If you're tempt-ed to kiss a man, then

kiss him! — And feel reck-less and gid-dy with de-light! When you

don't want to kiss him, just dis-miss him! — What can you

lose? You'll ex-pe-ri-ence an in-t'rest-ing night! If you're

smart — do some-thing fool-ish just for once! —

Lose your head — and you might find your

heart If you're heart.

"Gigi"
Words by **ALAN JAY LERNER** **I'm Glad I'm Not Young Anymore** 99
Music by **FREDERICK LOEWE**

1. How love-ly to sit here in the shade With none of the woes of
2. (The) ti - ny re - mark that tor - tures you, The fear that your friends won't

man and maid; I'm glad I'm not young an - y - more.
like her too; I'm glad I'm not young an - y - more

The ri - vals that don't ex - ist at all; The
The long - ing to end a stale af - fair, Un -

feel - ing you're on - ly two feet tall; I'm glad that I'm not
til you find out she does - n't care; I'm glad that I'm not

young an - y - more. No more con - fu - sion
young an - y - more. No more frus - tra - tion

No "morn - ing af - ter" sur - prise No self - de - lu - sion
No star - crossed lov - er am I No ag - gra - va - tion

That when you're tell - ing those lies, She is - n't wise. And
Just one re - luc - tant re - ply, "La - dy, good - bye." The

e - ven if love comes thru the door; The kind that goes on for - ev - er - more; For -
foun - tain of youth is dull as paint, Me - thu - se - lah is my pa - tron saint; I've

ev - er - more is short - er than be - fore. Oh, I'm so
nev - er been so com - fort - a - ble be - fore.

glad that I'm not young an - y -

more. The Oh, I'm so glad that

I'm not young an - y - more.

"O's Captain!"

You Don't Know Him

Music and Lyrics by
JAY LIVINGSTON

and
RAY EVANS

You don't know him as I do. ————

You'll find I'm right be - fore you're through. ————

lick pleased with just a gen - tle touch. ————

He wants so lit - tle and yet he needs so much. ————

You may think he's yours a - lone, ————

But there's so much you've nev - er known. ————

Don't be mis - led by just a thrill or two. ———— You'll

nev - er, nev - er know him! No one will ev - er know him as I

do. ————

2. C ———— B ———— C ———— B ———— Dm7 ———— G7-9 ———— C ————

do. ———— "O's Captain!"

All The Time

Music and Lyrics by
JAY LIVINGSTON and
RAY EVANS

I want you with me all the time. Sun - rise and sun - set and

all the time! You are the one love I am liv - ing for,

Had we just be - gun, love, could I love you more! Warm as the May wine,

wild as the sea, These are the feel - ings you wak - en in me!

I've had my mo - ments and a dream or two, But I need - ed some - one

all the time, And all the time it was you. ————

you. ————

By GEORGE BRUNS FROM **LOVE THEME** (Based On A Theme By Tschalkovsky)
WALT DISNEY'S SLEEPING BEAUTY

This musical score is for a piano piece titled "Love Theme" from Walt Disney's "Sleeping Beauty". It is composed by George Bruns and is based on a theme by Tchaikovsky. The score is written for piano (mp) and features a variety of chords and melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing four staves. The first system includes chords such as C, F, G7, and C. The second system includes chords such as Cdim, G7, C, G7, C, Am, B+, B7, Em, G7, C, B, C, G7, G+, C, G7, C, Em, Am, G, D7, G, G+, C, G7, C, Cdim, C, G7, C, G7, G+, and C. The score concludes with a first ending (1.) and a second ending (2.).

Music by
GEORGE BRUNS**SING A SMILING SONG**Words by
TOM ADAIR

(Adapted From Tchaikovsky's Sleeping Beauty Suite "Silver Fairy")

When you have a bus-y, bus-y day, Here is how to turn your work to
play: Here's a lit-tle re-ci-pe that can't go wrong, Just SING A SMIL-ING
SONG. When you have a wor-ried, wor-ried mind, Want to try to leave your cares be-
hind, Here's a way to make the hours seem half as long. Just SING A SMIL-ING
SONG. Turn the cor-ners of your mouth Up in-stead of down;
Come on, friend, and just pre-tend, Play that you're a clown. When you have a
mil-lion jobs to do And you think you nev-er will get through, Pick a hap-py mel-o-dy and
hum a-long And SING A SMIL-ING SONG. When you have a SONG

Words and Music adapted,
SAMMY FAIR
JACK LAWRENCE**ONCE UPON A DREAM**

(BASED ON A THEME FROM TSCHAIKOVSKY'S "SLEEPING BEAUTY")

I know you! I walked with you ONCE UP-
ON A DREAM. I know you! The
gleam in your eyes is so fa-mil-lar. Yes, I
know it's true That vis-ions are sel-dom all they
seem, But if I know you, I know what you'll do; You'll
love me at once The way you did ONCE UP-ON
A DREAM DREAM

Music by
GEORGE BRUNE
Words by TOM ADAIR

SLEEPING BEAUTY SONG

(BASED ON A THEME
BY TSCHAIKOVSKY)
Dm7

Sleep - ing Beau - ty fair, Gold of
G7 Dm7 Gdim G7 Dm7 G7 Dm7
sun - shine in your hair, Lips that shame the red, red,
G7 Dm7 G7 C
rose, Dream - ing of true love is a slum - ber re - pose.
C G+ C F# C F E7
One day he will come, Bid - ing out of the
Am C7 F F#dim C
dawn, And you'll a - wak - en to love's first
D9 C G7 C7
kiss. Till then, Sleep - ing Beau - ty, sleep on. One
F F#dim C C
day you'll a - wak - en to love's first kiss. Till then, Sleep - ing
G7 1. C B C G7 2. C B C

Beau - ty, sleep on.

I WONDER

Words by
WINSTON HIBLER
TED SEARS

Music by
GEORGE BRUNE (BASED ON A THEME BY TSCHAIKOVSKY)
Dm7 G7 C

I WON - DER, I WON - DER, I
Dm7 G7 C B C
WON - DER why each lit - tle bird has a some - one Am7 To
Dm7 G7 C
sing to, Sweet things to. A
Em B7 G7 Dm7
gay lit - tle love mel - o - dy? Dm7 I WON - DER.
G7 C B C B C Dm7
I WON - DER If my heart hears
G7 C Dm7 G7
sing - ing, will my song go wing - ing To some - one
G7 C Dm7 G7
Who'll find me And bring back a love song to
1. C Dm7 G7 2. C
me? me?

"Flower Drum Song" Words by OSCAR HAMMERSTEIN 2nd

Grant Avenue

Music by RICHARD RODGERS

Grant Av - e - nue, San - Fran - cis - co, Cal - i - for - nia,
 U. S. A. Looks down - from Chi - na - town -
 ov - er a fog - gy bay. You trav - el there
 in a trol - ley. In a trol - ley up you climb,
 Dong! Dong! You're in Hong Kong. Hav - ing your - self a
 time. You can eat, if you are in the mood -
 Shark-fin soup, - bean cake fish. - The girl who serves you
 all your food - is an - oth - er tast - y dish! You know you
 can't have a new way - of liv - ing till you're liv - ing
 all the way on Grant Av - e - nue. Where is that?
 San - Fran - cis - co, That's where's that! Gal - i - for - nia
 U. S. A. We call it A.

Words by OSCAR HAMMERSTEIN 2nd

Sunday

Music by RICHARD RODGERS

Sun - day, sweet Sun - day, with noth - ing to
 do, Laz - y and love - ly, my
 one day with you. Ha - zy and
 hey - zy. we'll drift through the day,

Cmaj.7 C6 C Dm7 G7 C F#
 Dream - ing the hours a way.
 C
 G7 While all the fun - ny pa - pers lie or fly - a -
 round the place, I will try my kiss - es on your
 F# F# G7 Dm Dm7 G7 C F#
 fun - ny face. Dox - ing. then wak - ing on
 G7 Cmaj.7 C6 Cmaj.9 F# F# F# G7(b9) G7
 Sun - day, you'll see on 1. C 2. C 1. v
 me! me!

"Flower Drum Song"
 Words by
 OSCAR HAMMERSTEIN 2nd
 Cmaj.7

Love, Look Away

Music by
 RICHARD RODGERS

Cmaj.9 C Fdim Am Dm7
 Love, look a - way! Love, look a - way from
 me. Cdim Cmaj.7 F# Fly and get lost at
 sea. Cmaj.9 C Fdim Am Love, let us say we're
 through. Dm7 C Dm7 No good are you for me,
 No good am I for you. Want - ing you
 so, I try too much. G7 C# Cmaj.7
 Af - ter you go, I cry too much.
 F# Cmaj.9 C Fdim
 Love, look a - way.
 Lone - ly though I may be, Leave me and set me
 Am F#6 C Cmaj.7 Dm7 G7
 free, Look a - way, look a - way, look a - way from
 1. C Dm7 G7 1. 2. C Dm9 C
 me. me.

Blue Star

The "MEDIC" Theme

Refrain (*very slowly with much expression*)

Blue Star _____ when I am blue, All I

do _____ is look at you, For I seem to

find _____ peace of mind, And I nev - er get lone - ly

when you shine from a - far. _____

_____ With you _____ a-way up there, I don't

dare _____ to have a care, For I want to

show That your glow let's me know that you know that

I'm not blue, Blue Star. _____

Blue Star. _____

THIS HEART OF MINE

107

CHORUS

Fmaj7 F E Gm7 C7 Gm7 C9 C7(9):

This heart of mine was do - ing ve - ry well; The world was

Fmaj7 F6 Fmaj7 F6 C Cdim Gm7 C7 C7(6) Gm7 Db7 F

fine As far as I could tell; And then quite sud - den - ly I

Ab7 Dbmaj7 Db Gm7 C7(6) C9 F

met you, and I dreamed of gay a - mours; At dawn I woke up

Em7 A7 Dm Gm Dm7 G7 C9 Tacet Fmaj7

sing - ing sen - ti - men - tal o - ver - tures. This heart of mine

F E Gm7 C7 Gm7 C9 C7(9): Fmaj7 F6 Fmaj7 F6 C Cdim

is gay - ly danc - ing now; I taste the wine of real ro -

Gm7 C7 C7(6) Gm7 Db7 *cresc.* F Cm D7(9) Abm6 D7

man - cing now. Some - how this cra - zy world has tak - en on a

Cm6 Gm Bbm Bdim Bbm Bdim F Dm G9 G7 Bbm C7

won - der - ful de - sign; As long as life en - dures, it's yours. This heart of

1. *Fa tempo* C7 Fm6 C G7 C7 2. F F#7 Bb7 F

mine. This heart of mine.

MY HEART SINGS

Slowly

C

All of a sud - den my heart sings

G9 C9 C7

When I re - mem - ber lit - tle things: The way you dance and hold me tight,

F Fm C Gm

The way you kiss and say good - night, The cra - zy things we say and do,

A7 D9 G9 Em G7

The fun it is to be with you. The mag - ic thrill that's in your touch,

C Am

Oh, dar - ling, I love you so much! The se - cret way you press my hand

Em Fmaj7 F7

To let me know you un - der - stand, The wind and rain up - on your face,

C C7 F Fm

The breath - less world of your em - brace, Your lit - tle laugh and half sur - prise,

C A7 D7

The star - light gleam - ing in your eyes: Re - mem - bring all those lit - tle

Dm7 G7 C 1. G7 2.

things, All of a sud - den my heart sings! sings!

POMPTON TURNPIKE

Chorus

POMP-TON TURN-PIKE, That's a ver-y fa-mous Jer-sey road-way_

full of_ coun-try_ charm. POMP-TON

TURN-PIKE, Leads you to a place not far from Broad-way, Still it's

on a farm. You dine with

lights sub-dued, The mu-sic in-ter-lude puts you right

in the mood to dance and find your-self ro-mance. POMP-TON

TURN-PIKE, ride your bike or if you like just hitch-hike, Come to

POMP-TON TURN-PIKE.

1. Ab Cdim Bb7 2. Eb

I CONCENTRATE ON YOU

COLE PORTER

109

When - ev - er skies look grey to me — And trou - ble be -

gins to brew, — When - ev - er the win - ter - winds be - come too

strong, I con - cen - trate on you. — When for - tune cries "nay,

nay!" to me — And peo - ple de - clare "You're through!"

When - ev - er the Blues be - come My on - ly song, I con - cen - trate on you. —

On your smile so sweet, so ten - der, — When at

first my kiss you de - cline, — On the light in your eyes, When you sur

ren - der — And once a - gain our arms in - ter - twine. —

And so when wise men say to me — That love's young dream nev - er comes

true, — To prove that ev - en wise men can be wrong. —

I con - cen - trate on you. — I con - cen - trate, — and con - cen - trate —

on you. —

SWEET AND GENTLE

English Lyric by
GEORGE THORN

(Me Lo Dijo Adela,
(Cha Cha)

Spanish Lyric and Music by
OTILIO PORTAL

(Voice)

Am7 C+ Am7 D7 G Gmaj7 G6 G

I was SWEET AND GEN-TLE, Kind-a sen-ti-men-tal; No one will de-

ny it, I was once so qui-et! And then one mag-ic night I learned to do the

D7 Am7 D7 G

cha-cha! And now I'll nev-er be the same! For I have turned in-to a danc-ing cu-ca-

D7 Am7 D7 G D7

ra-cha! And my {mu-cha-cha is to blame. How can I be
{mu-cha-cho

Am7 C+ Am7 D7 G Gmaj7 G6 G

gen-tle, Sweet and sen-ti-men-tal, While the cha-cha's

Am7 C+ Am7 D7 G

play-ing, And my heart is sway-ing! I find that I am e-ven danc-ing when I'm

D7 Am7 D7 G

walk-ing! I'm haunt-ed by that cha-cha beat! I hear the rhy-thm start when-ev-er we are

D7 Am7 D7 1. G D7

talk-ing, I do the cha-cha in my sleep. I was SWEET AND

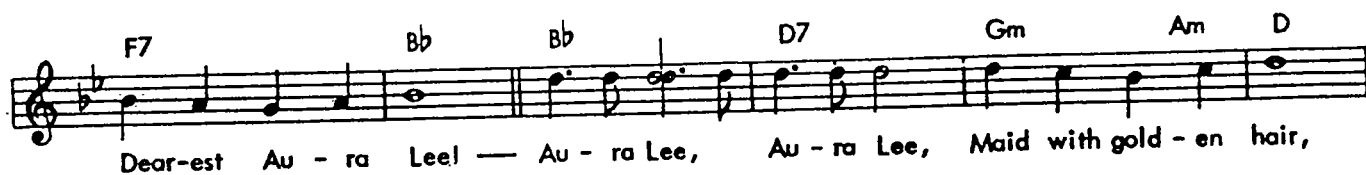
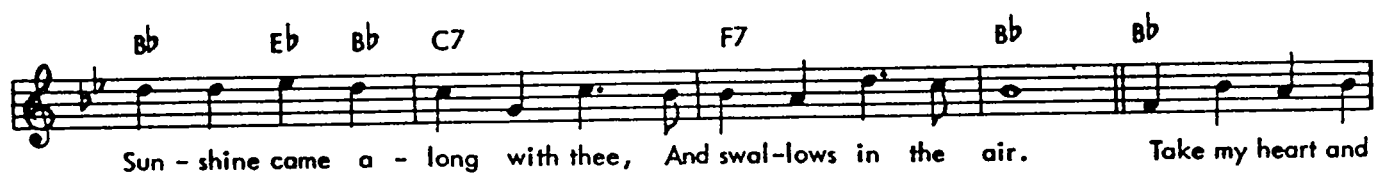
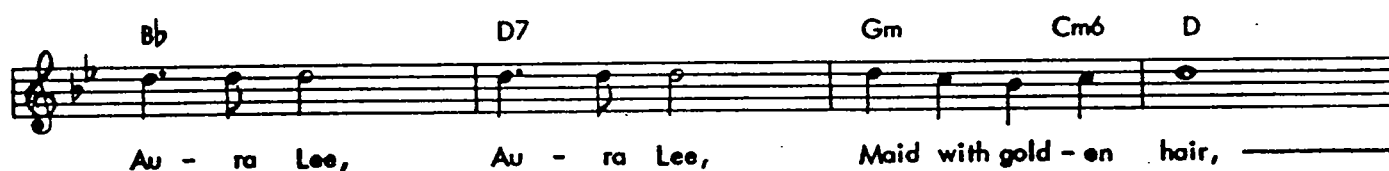
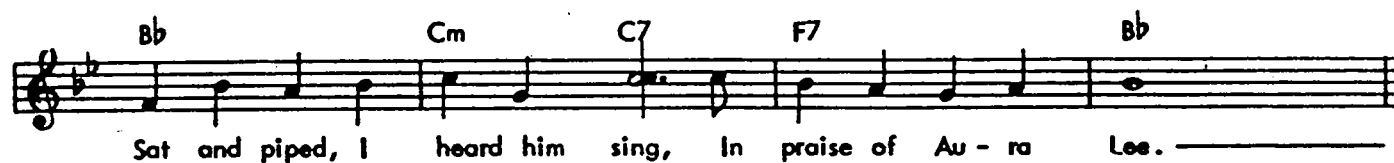
2. G D7 Am7 C+ Am7 D7

sleep. Please be SWEET AND GEN-TLE, Treat mesen-ti-

G Gmaj7 G6 Am7 D7 Am7 D7 G6 F#6 G6

men-tal, For I'm tem-p'ra-men-tal, When I'm do-ing the cha-cha with you!

AURA LEE





Glenn Miller's

MOONLIGHT SERENADE

Lyric by Mitchell Parish Music by Glenn Miller

Moderately

I stand at your gate and the song that I sing is of moon light, I

stand and I wait for the touch of your hand in the June night, The

ros-es are sigh-ing a Moon-light Ser-e-nade, The

stars are a-glow and to-night how their light sets me dream-ing, My

love, do you know that your eyes are like stars brightly beaming? I

bring you and sing you a Moon-light Ser-e-nade.

Let us stray till break of day in love's val-ley of dreams, Just

you and I, a sum-mer sky, a heav-en-ly breeze kiss-ing the trees, So

don't let me wait, come to me ten-der-ly in the June night, I

Chords: F6, Abdim., Gm7, Cdim., C7, C7+, F, Am7, F6, Fmaj7, F7, D7, Gm, F, Edim., F, Gm, Gdim., Gm, C9, C7+, F, C7+, F6, Abdim., Gm7, Cdim., C7, C7+, F, Am7, F6, Fmaj7, F7, D7, Gm, F, Edim., F, Gm, Gdim., Gm, C9, C7+, F, Gm7, F7, Bbmaj7, Bbm6, Bbm7, A7, Cm6, D7+, Dm6, E7, Dm6, E7, Cm6, D7, Gm7, C7, F6, Abdim., Gm7, Cdim., C7, C7+.

stand at your gate and I sing you a song in the moon-light,
love song, my dar-ling, a Moon-light Ser-e-nade.

113

"Oh Captain!"

Life Does A Man A Favor

Music and Lyrics by JAY LIVINGSTON and RAY EVANS

Boy: Life does a man a fa-vor When it
Girl: Life does a girl a fa-vor When it

gives him sim-ple joys. A home of
gives her her kind of man. A home of

gen-tle charm from which he hates to roam; Some-one to
gen-tle charm from which he hates to roam; Some-one to

touch his arm and say, "I'm glad you're home!" This is a
touch her arm and say, "I'm glad we're home!" This is a

world that I want to stay with And face each
world that I want to stay with And face each

day with com-po-sure and poise;
day with new pleas-ures to plan;

And the great-est fa-vor life can ev-er
And the great-est fa-vor life can ev-er

give Is to let me live the life I want to
do Is to let me live a life of love with

1. live.
you.

2. live.
you.

Say It With Music

CHORUS

Say it with music, Beau-
 ti-ful mu-sic; Some-how they'd
 rath-er be kissed— To the strains of Cho-pin or Liszt.
 A mel-o-dy mel-low
 played on a cel-lo, Helps
 mis-ter Cu-pid a-long— So say it with a beau-ti-ful song

Chord diagrams: Eb, Bb7, Ab, Eb, Ab mi, Gb mi, Cb7, Eb, Ab, Eb, F dim., C mi, F7, Bb7, Eb, Bb7, Ab, Eb, C7, G dim., F mi, C, F mi7, Ab mi, Bb7, Eb, F, Bb7, Eb, Bb7, Eb, Bb7, Eb.

AMERICA

115

from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

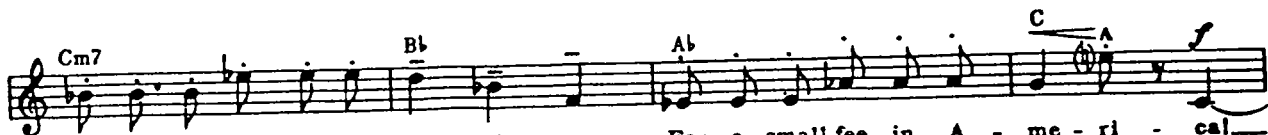
Moderately bright



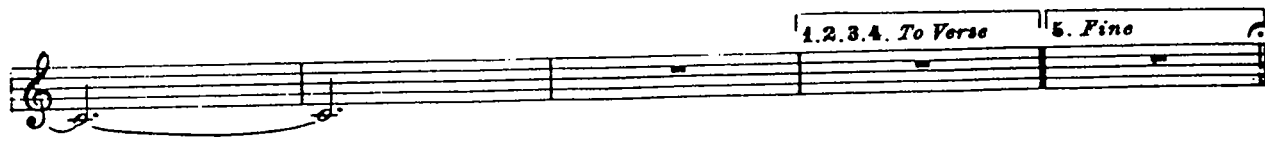
Lightly



Girl: 1. I like to be in A - me - ri - ca, O - kay by me in A - me - ri - ca.
Girl: 2. Au - to - mo - bile in A - me - ri - ca, Chro - mi - um steel in A - me - ri - ca.
Both: 3. Im - mi - grant goes to A - me - ri - ca, Man - y hel - los in A - me - ri - ca.
Both: 4. I like the shores of A - me - ri - ca, Com - fort is yours in A - me - ri - ca.
Both: 5. I like to be in A - me - ri - ca, O - kay by me in A - me - ri - ca.



Ev - 'ry - thing free in A - me - ri - ca, For a small fee in A - me - ri - ca!
Wi - re spoke wheel in A - me - ri - ca, Ve - ry big deal in A - me - ri - ca!
No - bo - dy knows in A - me - ri - ca, Puer - to Ri - co's in A - me - ri - ca!
Knobs on the doors in A - me - ri - ca, Wall to wall floors in A - me - ri - ca!
Ev - 'ry - thing free in A - me - ri - ca, For a small fee in A - me - ri - ca!



Verse

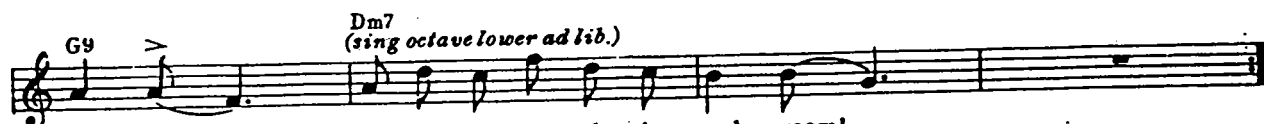


Girl: 1. I like the ci - ty of San Juan. Boy: I know a boat you can
Girl: 2. I'll drive a Bu - ick through San Juan. Boy: If there's a road you can
Girl: 3. When I will go back to San Juan. Boy: When you will shut up and
Girl: 4. I'll bring a T. V. to San Juan. Boy: If there's a cur - rent to



get on.
drive on.
get gone?
turn on.

Girl: Hund - reds of flow - ers in
Girl: I'll give my cous - ins a
Girl: I'll give them new wash - ing
Girl: Ev - 'ry - one there will give



full bloom. Boy: Hund - reds of peo - ple in each room!
free ride. Boy: How you fit all of them in - side?
ma - chine. Boy: What have they got there to keep clean?
big cheer. Boy: Ev - 'ry - one there will have moved here!

ISN'T THIS A LOVELY DAY (TO BE CAUGHT IN THE RAIN?)

CHORUS

IS - N'T THIS A LOVE - LY DAY to be caught in the rain?

You were go - ing on your way, Now you've got to re - main.

Just as you were go - ing, leav - ing me all at sea

The clouds broke, they broke and oh! What a break for

me. I can see the sun up high, Tho' we're caught in the storm.

I can see where you and I

could be co - zy and warm. Let the

rain pit - ter pat - ter but it real - ly does - n't mat - ter if the skies are gray,

The musical score is written for guitar and voice. It features a chorus with lyrics about being caught in the rain. The score includes guitar chords (C, Cmi, D7, G, G7, Emi, G dim, D7 dim, D9, G, G aug, Bb, A7, D7, C, Cmi, D7, G, G7, C, Cmi, D7, Emi, G, C, Cmi, G, A7) and a melody line. The melody is in G major and 4/4 time. The lyrics are: 'IS - N'T THIS A LOVE - LY DAY to be caught in the rain? You were go - ing on your way, Now you've got to re - main. Just as you were go - ing, leav - ing me all at sea The clouds broke, they broke and oh! What a break for me. I can see the sun up high, Tho' we're caught in the storm. I can see where you and I could be co - zy and warm. Let the rain pit - ter pat - ter but it real - ly does - n't mat - ter if the skies are gray,'

Long as I can be with you, IT'S A LOVE-LY
DAY.
DAY.

"Oh, Captain!" **You're So Right For Me** Music and Lyrics by JAY LIVINGSTON and RAY EVANS

You're so right for me. (Keep say - in' it, I'm o - kay - in' it.)
Just the one for me. (You're sell - in' me, keep on tell - in' me.)
How I need your cling - ing ca - resses. Your
fa - bu - lous lips! Your voice say - ing "yes!"
How could I re - place (Hey cov - er [boy] you're my lov - er [girl])
light that lights your face? (Let's kiss a lot, live like this a lot.)
Now I see the way it's meant to be 'Cause
1. Dm7 you're so right for me.
2. Dm9 you're so right! Oh! so right! You're so
right for me.

As Long As There's Music

Refrain

As long as there's mu - sic and words of ro -

mance, The spell of a theme starts you to

dream, there's al - ways a chance. As long as there's

mu - sic what - ev - er the song,

As long as there's mu - sic for sweet-hearts to

sing, I'll sing you my love mel - o - dies

of the birds on the wing. My love - li - est

days will nev - er seem long,

As long as there's mu - sic And you are the

song. As long as there's song.

1. G Em Am7 D7 (sus. 6) 2. G Eb (sus. 9) G

ANNA

119

(El N. Zumbon)
(From the Film "Anna")

Moderately

mf There's a girl who the boys all a - gree is a
say what it is that she's got, makes you

girl ev - 'ry guy ought to see. Take a look, take a look and you'll
think that it's spring when it's not. Take a look, take a look and you'll

find that you can't get her out of your mind. Who can
say, "What a day! What a day! What a day!" An - na's

got that cer - tain some - thing that tops the list, The kind of lips you'll nev -

- er re - sist, — They've got — to be kissed, — They've got — to be kissed,

— right a - way! When - ev - er An - na's a - round you'll hear a
look and they fall, But she can't

sor - row - ful sound, That sound that hearts are mak - in' when they break in two.
help it at all, It's just as nat - 'ral as the sky is when it's blue.

The fel - las An - na smiles and all the world

— is a ros - y mist, And soon your heart - 'll start — to in - sist — She's got

— to be kissed, — She's got — to be kissed — right a - way!

From the Columbia Motion Picture "MURDERERS' ROW"

I'M NOT THE MARRYING KIND

Lyric by
HOWARD GREENFIELD

Music by
LALO SCHIFRIN

Slow and relaxed

The musical score is written for guitar, with chords indicated above the staff and lyrics below. The tempo is marked "Slow and relaxed". The key signature has one flat (Bb), and the time signature is 4/4. The score consists of eight lines of music, each with a corresponding line of lyrics. The chords are as follows:

- Line 1: F, Fmaj7, F7, Bb, Bdim, C, C7, F
- Line 2: Fmaj7, F7, Bb, Bdim, C, C7, F
- Line 3: F, Fmaj7, F7, Bb, Bdim, C, C7, F
- Line 4: Fmaj7, F7, Bb, Bdim, C, C7, F, D7
- Line 5: Gb, Gb7, Gb, Gdim, Db, Db7, Gb
- Line 6: Gb7, Gb, Gdim, Db, Db7, Gb, D7
- Line 7: G, Gmaj7, G7, G, Gdim, D, D7, G
- Line 8: Gmaj7, G7, G, Gdim, D, D7, G

The lyrics are:

I go my way a-lone, Free and eas-y like a roll-ing stone.
 I'm strict-ly on my own; I'm not the mar-ry-ing kind.
 I'm hap-py be-in' free; No girl's gon-na put a ring on me.—
 That's how it's got-ta be;— I'm not the mar-ry-ing kind.
 I've been known to run a mile— When they try to lead me down the aisle. So,
 if you want me to stay a while, Don't start chang-in' my style.
 It's al-ways been my plan— To stay sin-gle an-y way I can.
 I'm just a hap-py man; I'm not the mar-ry-ing kind.

HAPPY JOSÉ

123

Handwritten musical score for "Happy José". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. Chords G, D7, and G are indicated above the staff. The second staff includes a "TACET" instruction and a "FINE (LAUGH)" instruction. The third and fourth staves continue the melody with various chords including G, D7, G, G9, and C. The fifth staff concludes with a double bar line and the instruction "D.S. al FINE".

THE MARCIANS

— CHA — CHA —

Handwritten musical score for "The Marcians". The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The melody is written in eighth and sixteenth notes. Chords F7, Cm7, and Bb are indicated above the staff. The second staff includes a "1" and "2" marking above the staff. The third and fourth staves continue the melody with various chords including F7, Bb9, Eb, Eb9, Bb, and C7. The fourth staff concludes with a double bar line.

LOVE MAKES THE WORLD GO

"NO STRINGS"

Handwritten musical score for "Love Makes the World Go" in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated above the staff: G(9), G, Am7, D7, G, D9. The second staff continues the melody with chords: G, G+, C, A7, Am9, D7, G6, G. The third staff features a double bar line, then continues with chords: Am7, D7, C, B7, E7(9), A7(b5), D7. The fourth staff begins with a bass clef and a whole note chord C, followed by Cm, Am7, D7, and then a section marked with a bracket and '1' containing G and D7, and another bracket marked '2' containing G. The score ends with a double bar line and a final chord D7.

MODERATE

LOOK NO FURTHER

"NO STRINGS"

Handwritten musical score for "Look No Further" in C major, 2/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated above the staff: C, Dm, G7, C, F, C, F, C. The second staff continues the melody with chords: F, C, D7, G7, C. The third staff features a double bar line, then continues with chords: Dm, C, Dm, G7, Cm7. The fourth staff begins with a bass clef and a whole note chord G7, followed by C. The score ends with a double bar line.

EMPTY POCKETS FILLED WITH LOVE "MR. PRESIDENT"

127

MOD. 1-CHOR (WITH LIFT) 2-CHOR 3-DUET

Chords: Bb^7-9 , E^{\flat} , Fm^7 , Bb^7 , Fm^7 , Bb^7 , Bb^9 , E^{\flat}

Chords: Fm^{\flat} , Fm^7 , Bb^7 , Ebm^7 , E^{\flat} , Fm^7 , Bb^7 , Bb^7-9 , E^{\flat} , C^7

Chords: Fm^7 , E^{\flat} , Fm^7 , Fm^{\flat} , E^{\flat} , B^7 , Fm^7 , Bb^7-5 , E^{\flat} , Fm^7 , Bb^7

REPEAT CHORDS: Ebm^7 , Fm^7 , E^{\flat} , Bb^7-9

FINE CHORDS: Ebm^7 , Fm^7 , E^{\flat} , Bb^7-9

IN OUR HIDE-AWAY

"MR. PRESIDENT"

SLOWLY

Chords: Bb , F^7 , B^{\flat} , Cm^7 , F^7

Chords: Cm^7 (7), F^7 , Bb , F^7 , Cm^7 , F^7 , Bb , Bbm^7 , Bb^{\flat} , F^{\flat} , Bb

Chords: Cm^{\flat} , B^7 , Gm , Gm^7 , C^7 , Cm^7 , F^7 , Cm^7

Chords: Bb , Bbm^7 , Bb^{\flat} , F^7 , Bb^7 , Fm^{\flat} , G^7 , Cm , Ebm , Bb

Chords: F^7 , Bb^{\flat} , Bb^{\flat} , Cm^7 , Bb , (F^{\flat}) , Bb

DON'T BE AFRAID OF ROMANCE "MR. PRES."

MOD. SLOW

Chords: Eb, Fm7, Eb, Ab, Eb, Bb0, Fm7, Bb0, Eb7, Bb7, Eb, Fm7, Eb, Cm6, C0, Gm, Gm6, F#7, D, Eb, Eb0, D7, Fm7, Bb7, G, Gm7, G7, Cm, Eb7, Ab, Eb0, Eb, Cm, Fm9, Bb9, F#7-9, Eb, D, Fm7, Bb7-9, Eb.

Figured bass: (b)7 (b)7 b7

THE WASHINGTON TWIST

MED. TWIST

"MR. PRESIDENT"

Chords: C, F, C, G, F, C.

PIGTAILS AND FRECKLES

"MR. PRESIDENT"

TENDERLY

Chords: F, F0, F#0, C7, Ab0, C7, F, Gm7, F, Gm7, C7, F#m7, Dm, Gm7, C7, Am7, Dm7, Dm7, E7, Gm, Dm7, G7, Gm7, C7, A7, A7, Cm6, D7, Dm7, G7, C9, C7-9, F.

Handwritten musical score for 'OLSHENETSKY BULGAR'. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Chord symbols are written below the staff: G, Gm7, D, A7, D, A7, D, G, E7, A7, D. The second staff continues the melody with a D chord. The third staff has a D chord. The fourth staff has a D chord. The fifth staff has a D chord. The title 'OLSHENETSKY BULGAR' is written in capital letters below the staves.

OLSHENETSKY BULGAR

Handwritten musical score for 'GYPSY BULGAR'. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Chord symbols are written below the staff: A7, Dm, Dm, G, A7, Dm, A7, Dm, Dm. The second staff continues the melody with a Dm chord. The third staff has a Dm chord. The fourth staff has a Dm chord. The fifth staff has a Dm chord. The title 'GYPSY BULGAR' is written in capital letters below the staves.

GYPSY BULGAR

A GIFT TODAY

(THE BAR MITZVAH SONG)

"I CAN GET IT FOR YOU
WHOLESALE"

Handwritten musical score for "A Gift Today" (The Bar Mitzvah Song). The score is written on five staves in 3/4 time, featuring a key signature of one flat (Bb). The melody is primarily in the right hand, with a simple bass line in the left hand. Chord symbols are written above the notes. The piece concludes with a double bar line.

Chord symbols: Dm, A7, Dm7, Dm6, Bb, Dm, Gm6, Dm, Gm6, A7, Dm, E7, A7, Dm, Gm7, C7, Fm7, F6, Gm7, C7, F, A7, Dm, A7, Dm7, Dm6, Bb, Dm, C7, F, A7, A7, D9, A7, A7, Dm.

WHO KNOWS?"I CAN GET IT FOR
YOU. WHOLESALE"

Handwritten musical score for "Who Knows?". The score is written on five staves in 3/4 time, featuring a key signature of two flats (Bb). The melody is primarily in the right hand, with a simple bass line in the left hand. Chord symbols are written above the notes. The piece concludes with a double bar line.

Chord symbols: Eb, Ebm7, G0, Fm7, Bb7, Bb7+, Eb, G0, Ab, Db6, Bbm7, Eb9, Abm7, Ab, Cm6, G, Cm, Db9, Fm7, Bb7, Eb, Ebm7, G0, Fm7, Bb7, Bb7+, Ebm7, G0, Ab, Dbm7, G7, Cm, G+, Cm7, Ab // Cm, Abm7, Gm7, C7, Fm7 / Abm6, Bb7(b9), Eb.

FLAMINGO

131

By ED. ANDERSON
and TED GROUYA



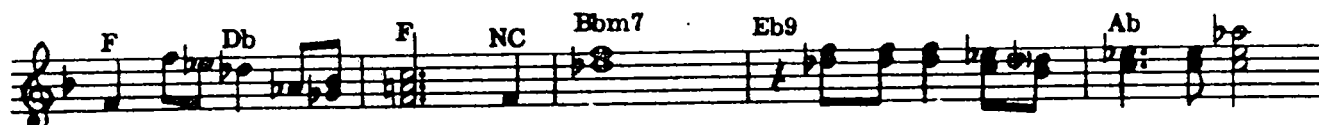
Fla - min - go, — like a flame in the sky, Fly - ing o - ver the



is - land To my lov - er near by. Fla - min - go, —



in your trop - ic - al hue, Speak of pas - sion un - dy - ing And a love that is



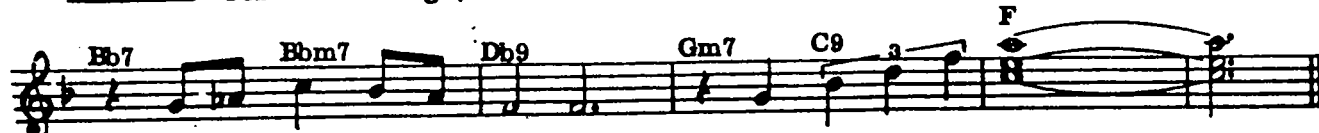
true. The wind sings a song to you as you go,



A song — that I hear be - low the mur - mur - ing palms. —



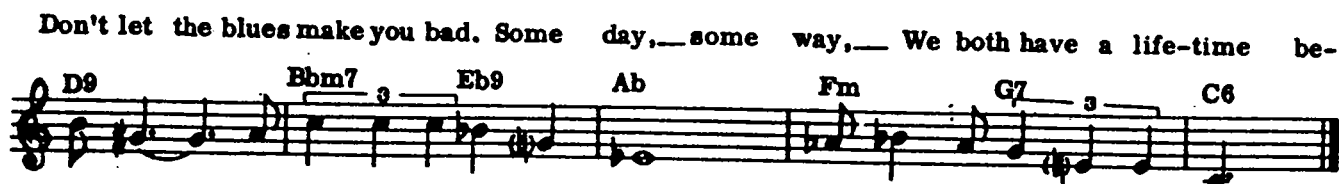
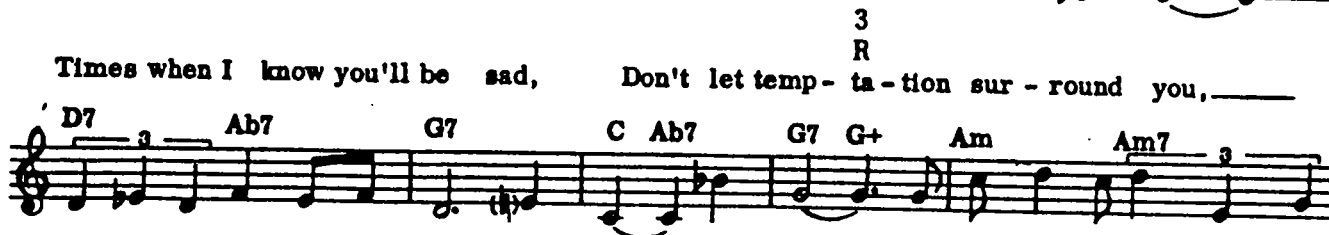
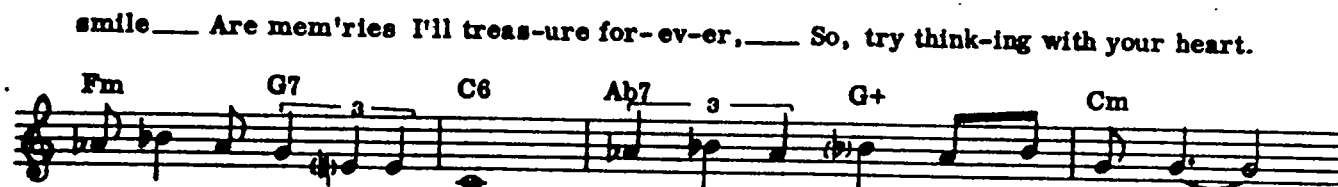
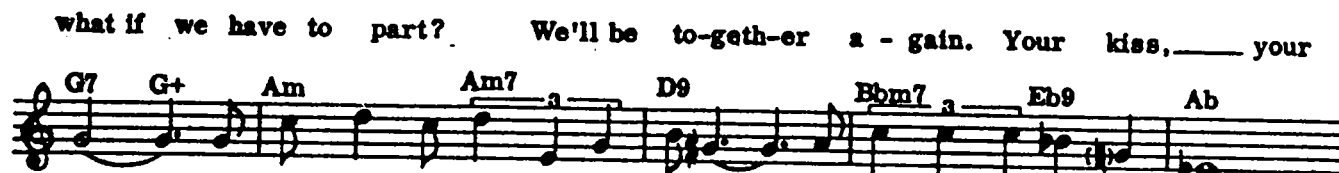
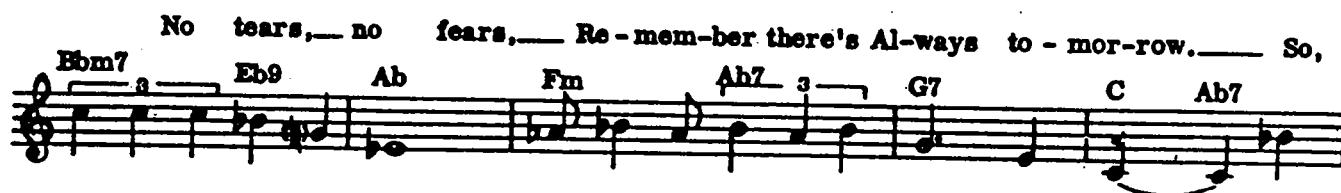
Fla - min - go, — when the sun meets the sea,



Say fare - well to my lov - er And hast - en to me. —

WE'LL BE TOGETHER AGAIN

By FRANK LAINE
and CARL FISCHER



fore us, — For part-ing is not good - bye. We'll be to-geth-er a - gain.

The World Outside

133

Theme from the "Warsaw Concerto"

Refrain (Brightly)

The world out - side be - longs to

me Since you are mine.

I rule the night I own the

moon I tell the stars when to

shine. Each time we touch I can't con -

trol the dreams that start.

The world out -

side will nev - er know How much you

mean to my heart.

to Coda

Chords: C, Cmaj.7, C6, Cdim, Dm, Fm6, G7

UNDER PARIS SKIES

Stran-ger be - ware, there's love in the air, UN - DER PAR - IS SKIES, —
 1. Sous le ciel de Pa - ris s'en - vole u - ne chan - son hum
 2. Sous le ciel de Pa - ris coule un fleu - ce jo - yeux hum

Try to be smart and don't let your heart catch on fire. —
 Elle est née d'un jour - d'hui Dans le cœur d'un gar - çon
 Il en - dort dans la nuit Les clo - chards et les gueux —

Love be - comes king, the mo - ment it's Spring, UN - DER PAR - IS hum
 Sous le ciel de Pa - ris Mar - chent les a - mou - reux hum
 Sous le ciel de Pa - ris Les oi - seaux du Bon Dieu hum

SKIES. — Lone - ly hearts meet some - where on the street of de - sire. —
 hum — Leur bon - heur se cons - truit Sur un air fait pour eux —
 hum — Vien - nent du monde en - tier Pour ba - voir - der entre eux —

Pa - ri - sian love can bloom, High in a
 Sous le pont de Ber - cy phi - lo -
 Et le ciel de Pa - ris A son se -

sky - light room, Or in a gay ca - fé, where hun - dreds of
 s'op - pre - sis Deux mu - si - ciens quel - ques ba - duds Puis les
 cret pour lui De - puis vingt siècles il est é - pris De notre

peo - ple can see. — I was - n't smart and
 gens par mil - liers — Sous le ciel de Pa -
 i - le Saint - Louis — Quand el - le lui sou -

I lost my heart UN - DER PAR - IS SKIES, — Don't ev - er
 ris Jus - qu'au soir oont chan - ter hum hum L'hym - ne d'un
 rit Il met son ha - bit bleu hum hum Quand il pleut

(Tacet)

be a heart - bro - ken stran - ger like me. — Oh, I fell in
 peuple é - pris de sa vieil - le ci - té — Pres de No - tre -
 sur Pa - ris c'est qu'il est mal heu - reux —

love, Yes, I was a fool, For Par - is can
Da - me Par - fois comme un dra - me Oui mais a Pa -

be So beau - ti - f'ly cruel. Par - is is
na - me Tout peut s'ar - ran - ger Quel ques ra -

just a gay co - quette, who wants to love and then for - get. Stran - ger, be -
yous Du ciel d'é - té Lac - cor - dé - on D'un ma - ri - nier L'es - poir fleu -

ware, There's love in the air. Watch what you
rit Au ciel de Pa - ris. Pour se fair'

Just look and see what hap - pened to me UN - DER PAR - IS SKIES. —
Mais le ciel de Pa - ris N'est pas long temps cru - el hum hum —

do, the same thing can hap - pen to you.
par - don - ner Il offre un arc en ciel.

HAVE YOU MET MISS JONES LORENZ HART & RICHARD RODGERS

Have you met Miss Jones Someone said as we shook hands She was just Miss
Then I said, "Miss Jones, You're a girl who un - der - stands, I'm a man who

Jones to me. free." And all at once I lost my
must be

breath, And all at once was reared to death. And all at once I owned the

earth and sky! Now I've met Miss
Jones, And we'll keep on meet - ing till we die, — Miss Jones and I.

The Halls Of Ivy

Refrain

Oh, we love THE HALLS OF I - VY that sur-round us here to - day, And

we will not for - get tho' we be far far a - way. To the

hal - low'd HALLS OF I - VY Ev-'ry voice will bid fare - well, And

shim - mer off in twi - light like the old ves - per bell. One

day a hush will fall, The foot - steps of us all will

ech - o down the hall and dis - ap - pear, But as we sad - ly start our

jour - neys far a - part, A part of ev - 'ry heart will lin - ger here in the

sac - red HALLS OF I - VY Where we've lived and learned to know that

thru' the years we'll see you in the sweet af - ter glow. Oh, we glow.

1. F 2. F

Jamaica Farewell

VERSE



1. Down the way where the nights are gay and the
 2. Sounds of laugh - ter ev - 'ry - where and the
 3. Down at the mar - ket you can hear la - dies



sun shines dai - ly on the moun-tain top— I took a trip on a
 danc-ing girls sway-ing to and fro— I must de-clare, my
 cry out while on their heads they bear, Ack - ey rice, salt



sail-ing ship— And when I reached Ja-mai-ca I made a stop.— But I'm
 heart is there— Tho' I've been from Maine to— Mex-i-co.— But I'm
 fish are nice— And the rum is fine— an-y time of year. But I'm

CHORUS



Sad to say, I'm on my way,— Won't be back for



man-y a day.— My heart is down.— My head is turn-ing a-round, I had to



leave a lit-tle girl in Kings-ton town.— Kings-ton town.

My Kind Of Girl

Moderately (with an easy beat)

She walks

like an an-gel walks, She talks like an an-gel talks,

And her hair has a kind of curl, To my mind she's MY KIND

GIRL. She's wise like an an-gel's wise,

eyes like an an-gel's eyes, And a smile like a kind

pearl. To my mind she's MY KIND OF GIRL. Pret-ty little

That face just knocks me off my feet. Pret-ty lit-tle feet, She's real-ly sweet e-nough to eat.

looks like an an-gel looks, She cooks like an an-gel cooks,

And my mind's in a kind of whirl, To my mind she's MY KIND

GIRL. She GIRL. And my heart's kind-a full of joy,

Be-cause she's told me I'm her kind of boy.

Chords: F, C7, Gm7, F7, Cm7, Bb, F, Gm7, C7, Gm7, F, F7, Cm7, Bb, Gm7, C7, Gm7, C7, Bb, Gm7, C7, F, Bb, Gm7, C7, F, Gm7, Am7, Dm6, E7, E7-9, E7, Am, A#dim, C7, Bb6, Bb7, F, Gm7, Cm7, F7, Bb, Gm7, C7, Gm7, C7, 1.F, 2.Cm6, D7, Cm D7, Gm, Bbm, F, Gm7, F6, F#dim, Gm7, C7, Gm7, C7, F.

1. We're not chil - dren at the start of life. We're not chil - dren,
2. We're no^t chil - dren. It's not wrong to love; We're not chil - dren,
we're a part of life! Take it as it comes. Gath - er all the plums.
we be - long to love! Why should we re - sist? Think - of all we've missed!
Don't be a - fraid! The spark - ling wine of
Don't be a - fraid! There's a mo - ment
sen - su - al - i - ty is here - to warm us up. Why
(all fas - ci - nat - ing love) when the flame of love has gone - be - yond con - trol When
take just a sip? Why don't we drain the cup?
that mo - ment comes you know in your heart and soul!
Let me hold you, Let me show you what your
We can't fight it Par - a - dise is knock - ing
lips are for! Just re - mem - ber, we're not
at our door! Just re - mem - ber, we're not
chil - dren an - y more!
chil - dren an - y
more!
Just re - mem - ber, we're not chil - dren an - y -
more!
Just re - mem - ber. we're not chil - dren an - y - more!

BROTHERHOOD OF MAN

"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING."

[illegible]

FANNY

The musical score is written on 12 staves. The key signature is G minor (two flats: Bb and Eb). The time signature is 4/4. The score includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: Abm6, Eb, Gm, AbM7
- Staff 2: Fm7, Cb, Bb7, Eb, Bb7, Eb, Gm, Cm7, F9
- Staff 3: AbM7, Abm6, Eb, Gm, Cm7
- Staff 4: F9, Fm7, Cb, Bb7, Eb
- Staff 5: Gm, D+, Gm7
- Staff 6: Ab, Am, C+
- Staff 7: G7(b9), Bb+, Eb
- Staff 8: Gm, AbM7, Abm6
- Staff 9: Eb, Gm, Cm7, F9, F9(b5)
- Staff 10: Bb7(b9) || Eb, Bb+ || Eb
- Staff 11: Eb

TURKISH COFFEE

(EXOTIC TWIST)

143

Handwritten musical score for 'Turkish Coffee (Exotic Twist)'. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a 'Gau' marking. The second staff continues the melody. The third staff has a '(2x)' marking. The fourth staff has a '1' marking. The fifth staff has a '2' marking. The sixth staff has a '2' marking and a 'CODA' marking. The seventh staff has a '2x' marking. The eighth staff has a '2' marking. The ninth staff has a '2' marking. The tenth staff has a '2' marking. The score includes various musical notations such as notes, rests, and accidentals.

I WISHED ON THE MOON

Handwritten musical score for 'I Wished on the Moon'. The score is written on five staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains the melody with the lyrics 'I wished on the moon For some-thing I nev-er knew Wished on the moon-'. The second staff continues the melody with the lyrics 'For more than I ev-er knew A sweet-er rose A soft-er sky an A-pril day That'. The third staff continues the melody with the lyrics 'would not dance A-way I begged of a star To throw me a beam or two-'. The fourth staff continues the melody with the lyrics 'Wished on a star and asked for a dream or two I looked for ev-ry love-li-ness it'. The fifth staff continues the melody with the lyrics 'all came true I wished on the moon for you-'. The score includes various musical notations such as notes, rests, and accidentals.

From the New Musical Comedy "The Body Beautiful"

Lyric by
SHELDON HARNICK

Leave Well Enough Alone

Music by
JERRY BOCK

Here's a {boy/girl} you've bare - ly met, Why start some - thing
you'll re - gret? While there's time to fly a - way, LEAVE
WELL E - NOUGH A - LONE. Can't you see {he's/she's}
not for you, What's the wise - est thing to do?
Just o - bey that old cli - che LEAVE WELL E - NOUGH A -
LONE. Dis - miss this i - dle fan - cy with
one re - luct - ant sigh and kiss this i - dle
fan - cy good - bye.
Go your sin - gle way a - gain. Why in - vite dis -
may a - gain? Tell your - self you're sat - is - fied to
be a roll - ing stone and LEAVE WELL E - NOUGH A -
LONE. LONE.

Peyton Place

Dm7 G7b9 C
 I miss his face, I miss the place where love was new, a love that

D7 Dm7 G7 C C#dim
 grew, I won't for - get when we last met Back in Pey-ton Place.

Dm7 G7 Dm7 G7b9 C
 I still re - call the leaves of Fall when love was mine; And in my

D7 Dm7 G7 C6 C7
 mind I'll al - ways miss my first sweet kiss Back in Pey-ton Place. Some

F G7 C A7
 day we'll meet a - gain and we'll re - call what hap - pened then. And then we'll

Dm7 G7 D7 G7b9 Dm7
 fall in love a - gain like long a - go. A love so fine can still be

G7b9 G9 C Gm6 A7 sus. A7 Dm7
 mine, he's in my heart though we're a - part, I'll go back, I'll go

G9 1. C Dm7 G7 2. C
 back to Pey-ton Place. I miss his Place.

146.

THEME FROM "DR. KILDARE"

Moderately

Three Stars Will Shine To - night, one for the lone - ly,
 That star will shine its light each time that some - one sighs. Three stars for
 all to see, one for young lov - ers, That star was made to be the
 spar - kle in their eyes. And for the third star on - ly one
 rea - son, A star you can wish on to make dreams come
 true. High in the sky a - bove three stars are shin - ing,
 I hope that star of love will shine down on you.

Chords: F, C, F, C, F, C, Dm, G7, F, C, F, C, F, C, G7, C, Am, D7, G7, F, C, F, C, F, C, G7, C.

BLUESY-A-LA-STRIP!

THE STRIPPER

(TO BE PLAYED ON "G" STRING)

Chords: F, Bbm, F, F7, E7, Eb7, D7, G9, C9, F7, Db7, Gm7, G9-5, C7, F, F7, Fm, Bbm, F, F7, F7, (DRUMS-A-LA STRIP), F7, (DRUMS-A-LA STRIP), G7, C7, Gm7, C7, C7, F, Db7, Gm7, C7, F.

Tempo/Style: (DRUMS-A-LA STRIP)

Words by **Say A Prayer For Me Tonight** Music by **147**
ALAN JAY LERNER **FREDERICK LOEWE**

Say a prayer for me to - night I'll need
 ev - 'ry prayer — that you can spare to get me by.

Say a prayer and while you're pray - ing, — keep on say - ing —
 — "She's much too young to die."

"On to your Wa - ter - loo" whis - pers my heart.
 Pray I'll be Wel - ling - ton, not Bon - a -
 parte. Oh, say a prayer for me this ev - 'ning.
 Bow your head and please stay on your knees to -

1. F night.
 2. F night.

BOSSA-NOVA

ESO BESO - (THAT KISS)

8. Du7 G7 Cmaj7 Am7 Du7 G7 Cmaj7 Am7 F G7-9 F0
 Em7 A7 Em7 A7 Du7 G7 Du7 G9 C
 Fm7 Bb7 Ebmaj7 Eb E0 Fm7 Bb7 Eb Bb7 Eb Eb7 Ab Fm7 Bb7
 Ebmaj7 Cm7 Du7-5 G7 Du7-5 G7 G7 F# Du7 G9 C A

THAT'S AMORE

When the moon hits your eye like a big pis-sa pie, that's a - mor - é. When the world seems to
 shine like you've had too much wine, that's a - no - ré. Bells will ring, ting-a-ling-a - ling, ting-a-ling-a -
 ling, and you'll sing "We - ta - bel - la." Hearts will play, tip-py-tip-py - toy, tip-py-tip-py - toy like a
 gay tar - an - tel - la. When the stars make you drool just like pas - ta fa - sool, that's a
 mor - é. When you dance down the street with a cloud at your feet, you're in love.
 When you walk in a dream but you know you're not dream-ing, Sig - mor - é.
 Sw - so me, but you see, back in old Na - po - li that's a - mor - é.

EV'RYBODY'S TWISTIN'

C A7 D7 G7 C A7 Dm Fm C Am D7 G7
 C Am G7 D7 F7 C F6 C C7 F
 Fm C D7 G7 Eb Dm G7 Eb Dm
 G7 Eb Dm G7 C A7 D7 G7 C Dm Fm C Am
 D7 G7 C F C7 F C

ALL OF MY LIFE

149

CHORUS

C Cmaj7 Gdim Dm7 G7

I just want the right to love you all of my life,

Dm F+ Dm7 Cmaj7 C6 Am C7

Just the right to take care of you all of my life. I just want the

F6 Fm7 B7 C6 G6 C6 Gdim F+ Dm7 Cdim G9 B7(b5)

right to be near you, al-ways to be there. Shar-ing ev-ry care and

E7 E7+ A9 D9 D+9 G9 G9+ C Cmaj7 Gdim Dm7

strife. Life can be as sim-ple as a nur - se-ry

G7 Dm F+ Dm7 Dm6 E7 Am Gm7 C7

rhyme, Sun-day, Mon-day, Tues-day, Wednesday all of the time.

Fb Cdim C Cdim C F Dm Gdim D9 Db7

Long as I may live I just want the right to give

C Gm6 A7 Dm7 G7 1. C Cdim G9 G7+9 C6 2.

All my love with all my heart for all of my life. life.

QUANDO, QUANDO, QUANDO.

LATIN FLAVOR

(TELL ME WHEN)

Bb B° Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Bb Bb6 Bbmaj7

Bb B° Cm7 F7 Cm7 F7 Cm7 F7 Cm7 Bb 1. Bb B°

Bb Bbmaj7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Bb7 Bb

Gm7 C7 Gm7 C7 Gm7 C7 Cm7 F7 Cm7 F7 Cm7 F7 Bb B° D.S. AL CMA

Bb Cm7 Bb

Goldilocks Words by
WALTER and JEAN KERR,
JOAN FORD

THE PUSSY FOOT

Music by
LEROY ANDERSON

B♭7 **B♭+** **E♭6**

Ti-ger cats_ tip their hats, Flip their whiskers and purr;

B♭7 **F# dim.** **E♭** **G7** **F** **G7♭5** **G7**

Pe-kin-ese_ tell their fleas. "Fel-las, fel-las, it's her!"

Cm **D7** **Gm** **B♭7** **Gm** **B♭+**

It don't be-hoove a la-dy to lie. (Tacet)

B♭m6 **C7** **Fm7** **B♭7**

There is no oth-er kit-ten like I. Strut-tin' down the al-ley,

B♭7 **B♭+** **E♭6**

Deb-o-naire, nose in air,— I am rath-er a wow;

B♭7 **F# dim.** **E♭** **G7** **F** **G7♭5** **G7**

Such a dish, so de-lish, You may wish to me-ow.

Cm **B♭m7** **E♭7** **A♭** **C7** **Fm7** **A♭m6**

I thought that naugh-ty whis-tle was ver-y pleas-ant-ly put,

E♭ **Cm** **Fm7** **B♭7-9** **E♭** **B♭7** **E♭**

And won't you join me do-in' THE PUSS-Y FOOT. FOOT.

STREETS OF LAREDO, THE (A New Original Song)

E♭ **C♯dim** **slowly**

I was just ram-blin' through, through the streets of La-re-do,
She was wan-der-in' too, through the streets of La-re-do,

E♭ **1.**

Just an-oth-er stran-ger that day on my way to an-y-where.
These a-do-be walls so old turned to gold I saw her there.

E♭ **2.** **Ab** **B♭7**

She smiled at me pass-ing by, And her eyes spent A month with

E♭ **Ab** **E♭**

Then all at once, ay, ay, ay, Seems the view took a new kind o'

B♭7 **E♭** **C♯dim** **B♭7**

shine. Now we nev-er will roam from the streets of La-re-do

E♭

Never want to lose the spell for here we fell in love

LAST NIGHT WHEN WE WERE YOUNG

151

LAST NIGHT WHEN WE WERE YOUNG, Love was a star, a song un- sung. Life was so
 new, so real so bright, A-goo a- go- last night. To- day the world is
 old. You flew a- way and time grew cold, Where is that star that seemed so
 bright, A-goo a- go last night? To think that spring had de-
 parted, on more-ly this a look, a kiss. To think that some-thing so
 special - did could slip a way in one lit-tle day-break, So now let's run in
 isre and re-col-lect the sighs and the kiss-es, The arms that
 hung when we were young last night.

COMES ONCE IN A LIFETIME

"SUBWAYS ARE
FOR SLEEPING"

1 2
 B^b F⁷ B^b B^b B^b7⁺ E^b
 D⁷ D⁷b⁵ D⁷b⁵ G⁷ C⁷ F⁷ B^b B^b A^b F⁷
 B^b C⁷ G^b9 F⁷ B^b F⁷
 B^b F⁷ B^b F F⁷ G⁷ C⁷ C⁷ F⁷b⁹ B^b

AC-CENT-TCHU-ATE THE POSITIVE

F F+ Dm F7 Bb6 Bbm6 D49 G7+(b9) C9
 You've got to ac - cent - tchu-ate the pos-i - tive, E - lim - my-nate the neg-a - tive,
 F F+ Dm F7 Gm7 F Gm7 F
 Latch on to the af-firm-a - tive; Don't mess with Mis-ter In - be - tween. — You've got to
 F F+ Dm F7 Bb6 Bbm6 D49 G7+(b9) C9
 spread joy up to the max-i - mum, Bring gloom down to the min-i - mum,
 F F+ Dm F7 Gm7 F Gm7 F
 Have faith, or-pan-de-mo-ni-um li'- ble to walk up-on the scene. — To il - lus -
 F C+ F9 F7+ Bb Gm7 F Gm7 F
 trate my last re - mark. Jo - nah in the whale. No-ah in the Ark. — What did they
 F F9 D7+(b9) G9 C7+ F9 D49 C9 C9+
 do, Just when ev-'ry - thing looked so dark? "Man" they said, "We bet-ter
 F F+ Dm F7 Bb6 Bbm6 D49 G7+(b9) C9
 ac - cent - tchu-ate the pos-i - tive, E - lim - my-nate the neg-a - tive,
 F F+ Dm F7 Gm7
 Latch on to the af - firm-a - tive; Don't mess with Mis-ter In - be -
 F D7+(b9) Gm7 1. F Gm7 F 2. F Gm7 F
 tween." No! Don't mess with Mis-ter In - be - tween. — You've got to tween. —

AH! CAMMINARE

"GIOVANNI"

G7 Dm7 G7 F#m7 C
 Dm7 Cdm
 Em7 E7 Fm7 Cm Am7(b9) D7
 Fm6 G7 Dm7 G7 D.S. F FA7
 COOA
 C4 Dm7 A9 A7 A7+5 D.7
 G7 C Cmas7 C4

LA PACHANGA

(MEEENGUE)

Handwritten musical score for two pieces. The first piece, titled "MERENGUE", is in 2/4 time and features a melody with various chords (G, D7, A7, E7) and a bass line with a double bar line and a "2" marking. The second piece, titled "MONTUJA", is also in 2/4 time and features a melody with a "1" marking and a bass line with a "2" marking. The score is written on six staves, with the first two staves for "MERENGUE" and the remaining four for "MONTUJA".

THE RIGHT THING TO SAY

Handwritten musical score for the song "The Rose Tree". The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, often beamed together. Chords are written above the staff lines. The chords include: G6, D+, G6, G#dim, D7, A7, D7, A7, D7, Gmaj7, G7, C, G7+5, C, C7, B7, Bb7, A7, D7, Cm, D7, G6, D+, G6, G#dim, D7, A7, D7, A7, D7, B7, F#7, Dm6, B7, E7, F7, E7, A7, E7, A7, A#dim, D7, D7, G, B7, E7, B7, Gdim, E7, A7, D7, G, A7, G6.

LONG BEFORE I KNEW YOU

Words by
BETTY COMDEN
and ADOLPH GREENMusic by
JULE STYNE*Bella Are Kinkink*

Long be-fore I knew you — Long be-fore I met you —

I was sure I'd find you some-day, some-how. I pic-tured

some-one who'd walk and talk and smile as you do, And make me feel, as

you do right now. All that was long be-fore I held you —

Long be-fore I kissed you — Long be-fore I touched you —

— And felt this glow — But now you real-ly are here and

now at last I know, That long be-fore I knew you — I loved you

1. R. 2. R.

SO. SO.

THE WONDERFUL WORLD OF THE YOUNG

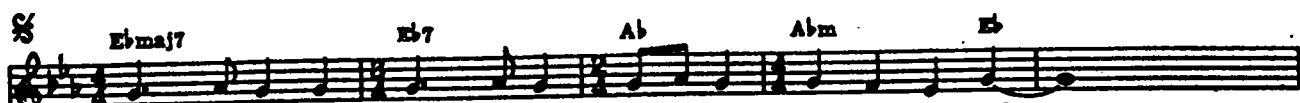
Handwritten musical score for "THE WONDERFUL WORLD OF THE YOUNG". The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The notes are mostly eighth and quarter notes. The chords are written above the notes. The first staff has chords: F, Am, F6, F+ F, F, F0, Gm7. The second staff has chords: Gm, Bb+, Gm7, C7, C7 Gm7 C7, Gm7 C7, F. The third staff has chords: F7, Bb, D7, G7. The fourth staff has chords: C7, F, Am, Cm6, D7, Gm7, C7. The fifth staff has chords: F, Am7, Ab7, Gm7, C7, F. There are first and second endings marked with "1." and "2." above the final two staves.

20th CENTURY-FOX Presents A MARK ROBSON-DAVID WEISBART PRODUCTION "VALLEY OF THE DOLLS"


Theme From "Valley Of The Dolls"

Lyrics by
DORY PRÉVINMusic by
ANDRÉ PRÉVIN

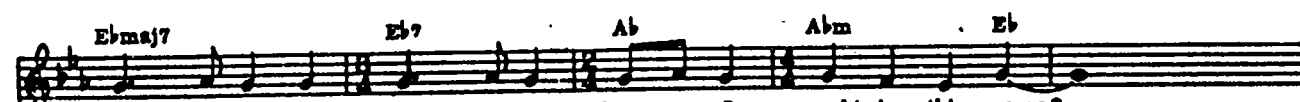
Moderately slow




 Got - ta get off, gon - na get, have to get off from this ride, —
 Got - ta get off, gon - na get, out of this mer - ry - go - round, —



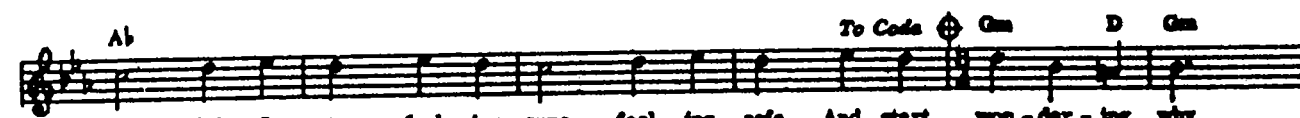
 Got - ta get hold, gon - na get, need to get hold of my pride, —
 Got - ta get on, gon - na get, need to get on where I'm bound, —




 When did I get, where did I, how was I caught in this game? —
 When did I get, where did I, why am I lost as a lamb? —




 When will I know, where will I, how will I think of my name? —
 When will I know, where will I, how will I learn who I am? —




 When did I stop feel - ing sure, feel - ing safe, And start won - der - ing why,
 Is this a dream? Am I here? Where are you? Tell me



 won - der - ing why? Is this a dream? Am I here? Where are you? What's in



 back of the sky? Why do we cry? —



 when will I know, how will I know, when will I know



 why? —

Daydream

Words and Music by
JOHN SEBASTIAN

Moderately

1. What a day for a Day -
2. I've been hav - ing a sweet -
3. (Whistle)

dream, _____
dream, _____

What a day for a day - dream - in' boy. -
I've been dream - in' since I woke up to - day. -
(Whistle)

And I'm lost in a Day - dream, - Dream-in' 'bout my bun - dle of joy. -
It's star - ring me in my sweet dream, - 'Cause she's the one makes me feel - this way. -
(Whistle)

And e - ven if time ain't real - ly on my side, - It's one of those days for tak - ing a
And e - ven if time is pass - ing me by a lot, - I could - n't care less a - bout the
And you can be sure that if you're feel - in' right, - A Day - dream will last a - long

walk out - side. _____ I'm blow - ing the day to take a walk in the sun -
dues you say I - got. To - mor - row I'll pay the dues for drop - ping my load, -
in - to the night. _____ To - mor - row at break - fast you may prick up your ears, -

1. G7(sus.) G7 2. G7(sus.) G7 D.S. al Coda

Add fall on my face on some - bod - y's new mowed lawn. -
A pie in the face for be - ing a sleep - y bull toad. -

Or you may be day - dream - in' for a thou - sand years. What a day for a Day -

dream, _____ Cus - tom made for a day - dream - in' boy. -

And I'm lost in a Day - dream, - Dream-in' 'bout my bun - dle of joy. -

(Whistle) (Whistle)

Don't Go To Strangers

Lyrics by
REDD EVANS

Tune Uke
F B \flat D G

Music by
ARTHUR KENT
DAVE MANN

Chorus

Build your dreams to the stars a - bove_ but when you need some-one true to love_

DON'T GO TO STRAN-GERS, dar-ling, come to me. Play with fire_ till your

fin-gers burn, and when there's no place for you to turn, DON'T GO TO STRAN-GERS,

dar-ling, come to me. For, when you hear a call to

fol-low your heart, you'll fol-low your heart I know. I've been through it all, for

I'm an old hand, and I'll un-der-stand_ if you got So, make your mark_ for your

friends to see_ but when you need more than com-pa-ny_ DON'T GO TO STRAN-GERS.

1. dar-ling, come to me. 2. dar-ling, come to me.

Come Thursday

By SKITCH HENDERSON

Moderate Beguine

Chord symbols and musical notation details:

- Measure 1: G
- Measure 2: Gmaj9
- Measure 3: G6
- Measure 4: Gmaj7
- Measure 5: G
- Measure 6: E7
- Measure 7: Am
- Measure 8: E7
- Measure 9: Am
- Measure 10: Am7
- Measure 11: D7
- Measure 12: G6
- Measure 13: D7
- Measure 14: G
- Measure 15: Gmaj9
- Measure 16: G6
- Measure 17: Gmaj7
- Measure 18: G
- Measure 19: E7
- Measure 20: Am
- Measure 21: E7
- Measure 22: Am
- Measure 23: Am7
- Measure 24: D7
- Measure 25: G
- Measure 26: Am
- Measure 27: D9
- Measure 28: G
- Measure 29: Am
- Measure 30: D9
- Measure 31: G (First Ending)
- Measure 32: D7

From Walt Disney's "MARY POPPINS"

Chim Chim Cher-ee

Music and Lyrics by
RICHARD M. SHERMAN
ROBERT B. SHERMAN

Lightly, with gusto

CHORUS

BERT
mf Cm G+ Cm7 F Fm

Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee! A sweep is as

Cm D D7-s G7 Cm G+

luck-y, as luck-y can be. Chim chim-in-ey, chim chim-in-ey,

Cm7 F Fm Cm G7 G7+s

chim chim cher-ool! Good luck will rub off when I shakes 'ands with

Cm Fm Cm G7 Cm

you, Or blow me a kiss and that's luck-y, too.

VERSE

G7-s Cm6 G7 Cm G7-s Cm6 G7 *mp* Cm G+

Now, as the lad-der of
I choose me bris-tles with

Cm7 F Fm Cm D D7-s

life 'as been strung, You may think a sweep's on the bot-tom-most
pride, yes, I do: A broom for the shaft and a brush for the

G7 Cm G+ Cm7 F

rung. Though I spends me time in the ash-es and smoke, In
flue. Though I'm cov-ered with soot from me 'ead to me toes, A

Fm Cm G7 G+ G7 1 Cm 2 Cm

this 'ole wide world there's no 'ap-pi-er bloke.
sweep knows 'e's wel-come wher-ev-er 'e goes.

mp Cm *rubato* G+ Cm7 F Fm

Up where the smoke is all bill-ered and curled, 'Tween pave-ment and

Cm D D7-s G7 G+ G7 Cm G+

stars, is the chim-ney sweep world. When there's 'ard-ly no day nor

Cm7 F Fm Cm G7 G+ G7
 'ard - ly no night, There's things 'alf in shad-ow and 'alf-way in
 Cm Fm Cm G7 Cm
 light, On the roof - tops of Lon - don, coo, what a sight!
Tempo I
mf Cm G+ Cm7 F
 Chim chim-in - ey, chim chim-in - ey, chim chim cher - ee! When
 Fm Cm D D7-s G7
 you're with a sweep you're in glad com - pa - ny.
 Cm G+ Cm7 F
 No - where is there a more 'ap - pi - er crew Than
 Fm Cm G7 G7-s Cm
 them wot sings, "Chim chim cher - ee, chim cher - oo!"
 Fm Cm G7 rit Cm
 Chim chim-in - ey, chim chim, cher - ee, chim cher - oo!

PROLOGUE VERSION

Room 'ere for everyone, gather around;
 The constable's responstable! Now, 'ow does that sound?
 Ullo, Miss Lark, I've got one for you:
 Miss Lark loves to "wark" in the park with Andrew!
 Ah, Missus Corey, a story for you:
 Your daughters were shorter than you, but they grew!
 Dear Miss Persimmon, - (pause) - winds in the east - there's a mist coming in,
 Like something is brewing and 'bout to begin.
 Can't put my finger on what lies in store,
 But I feel what's to 'appen all 'appened before.

THE "SIDEWALK ARTIST" VERSION

Chim chiminey, chim chiminey, chim chim cherool!
 I does what I likes and I likes what I do.
 Today I'm a screever and as you can see,
 A screever's an artist of 'ighest degree.
 And it's all me own work from me own memory.
 Chim chiminey, chim chiminey, chim chim cherool!
 I drawers what I likes and I likes what I drew.
 No remuneration do I ask of you,
 But me cap would be glad of a copper or two,
 Me cap would be glad of a copper or two.

Sam's Song

Words by
JACK ELLIOTT
A.S.C.A.P.

The Happy Tune

Music by
LEW QUADLING
A.S.C.A.P.

Moderato (Not too fast)

Verse (ad lib.)

There's a fel-low name of Sam—

wears a smile all day, When you ask him why he grins, he re-plies this way:

Chorus (With a lilt)

Here's a hap-py tune— you'll love to croon.— they call it

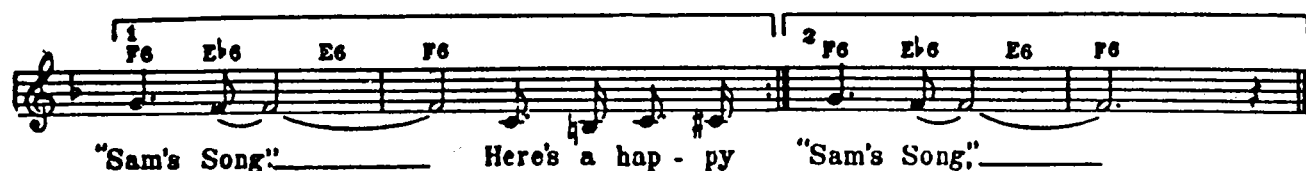
"Sam's Song;" Catch-y as can be— the mel-o-

dy,— they call it "Sam's Song;" Noth-in' on your

mind— and then you find— you're hum-min' "Sam's Song;" Why it

makes you grin, gets un-der your skin, as on-ly a song can do.— Peo-ple that you

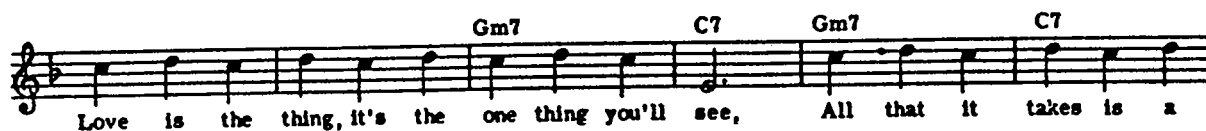
meet— out on the street— are whist-lin' "Sam's Song;"



ALL OVER THE WORLD

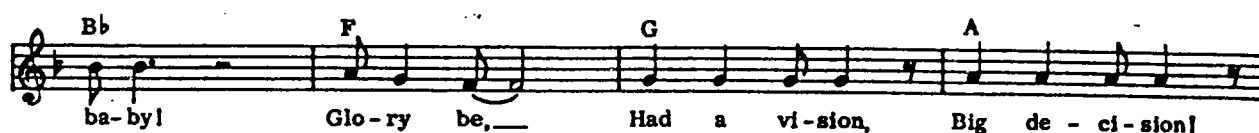
By
CHARLES TOBIAS
AL FRISCH

Slowly



HALLELUJAH, BABY

Refrain - With a beat



165

F9+ Bb9(6) Fmaj7 F6 F F7

Yes - ter - day, Hal - le - lu, a

Bbm Gb C7(sus4) C7 F Bb F7 F F7

lost, lost lamb, But

F9+ Bb9(6) Bb9+ A7(sus4) A7 Fm6 Dm

now, to - day! Hal - le - lu,

Bbm6 F Db9 Abm7 C9+ C7

wham! I know who I am! Yes,

F Bb F7 F F7 F Bb F7 F F7

I, I got the call, I'll

F Bb F7 F F7

hire a hall, Tell one and all that life's a ball, Hal - le - lu - jah,

Bb F G A

ba-by! Look at me, yeah! This pi-geon got re - li-gion!

1. Gm7 C7 F Bb F7 F

I be - lieve, I be-lieve in me.

2. C F C F C7 Gm7 C7

Hal - le - lu, hal - le - lu - jah! Hal - le - lu, hal - le - lu, hal - le - lu - jah, Hal - le -

Gm7 C7 C7(b5) Fmaj7 Gm7 Am7 C7(Eb)

lu - jah, glo - ry be, I be - lieve in

F Bb F7 F Bb F7 Gb9(b5) F6(9)

me!

From the United Artists Picture "HOLE IN THE HEAD"

All My Tomorrows

Lyric by
SAMMY CAHN

Tune Uke
A D F# B

Music by
JAMES VAN HEUSEN

Refrain (Slowly, with much expression)

To - day I may not have a thing at all, Ex - cept for just a dream or

two; But I've got lots of plans for to - mor - row, And ALL MY TO -

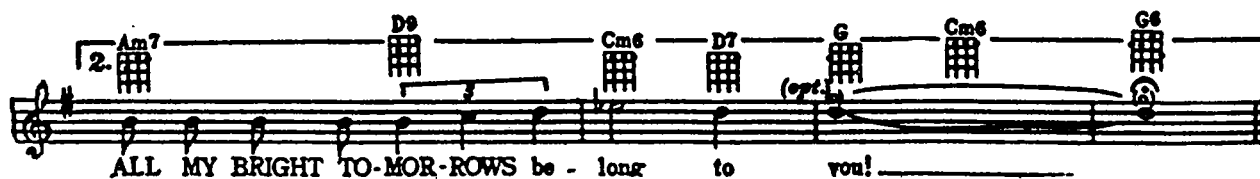
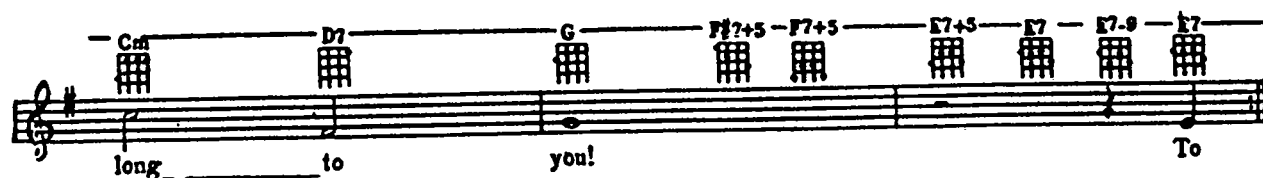
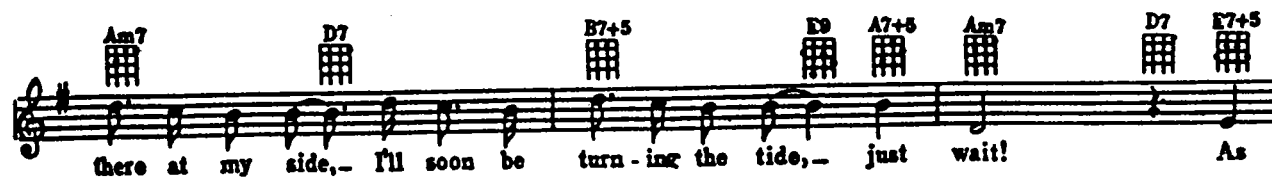
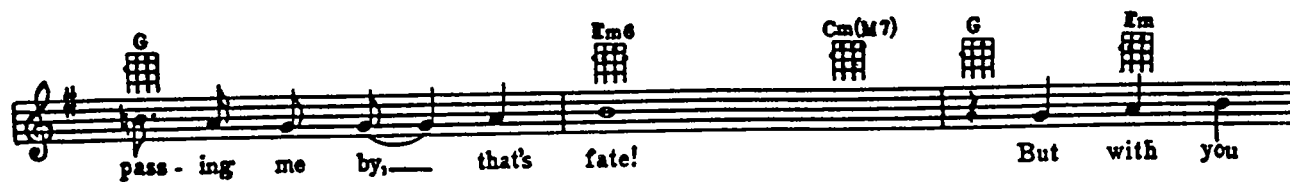
MOR - ROWS be - long to you. Right now it may not seem like

Spring at all, We're drift - ing and the laughs are few; But

I've got rain - bows planned for to - mor - row, And ALL MY TO - MOR - ROWS be - long to

you. No one knows bet - ter than I — That luck keeps

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes guitar chords indicated by letters and numbers above the staff. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The score is divided into sections by line breaks. The first section is the Refrain, which is marked 'Slowly, with much expression'. The chords are: *E7, Am7, Cm6, D7-9, Gmaj7, C# (first line); C#dim, Am7, D7, G, F# (second line); Am7, D7-9, G, Dm, E7, Am7 (third line); Cm6, D7-9, Gmaj7, G#, C#dim (fourth line); Am7, D7, G, E7, Am7, D7-9 (fifth line); Dm7, G7, B, C, Cm7 (sixth line).



'TIS AUTUMN

REFRAIN
Sweetly

Ole Fath-er Time checked_ so there'd be no doubt;_

Called on the North Wind to come on out, then cupped his hands so

proud-ly to shout_ La-de-da-de-da-de-dum_ 'Tis Au-tumn._ The

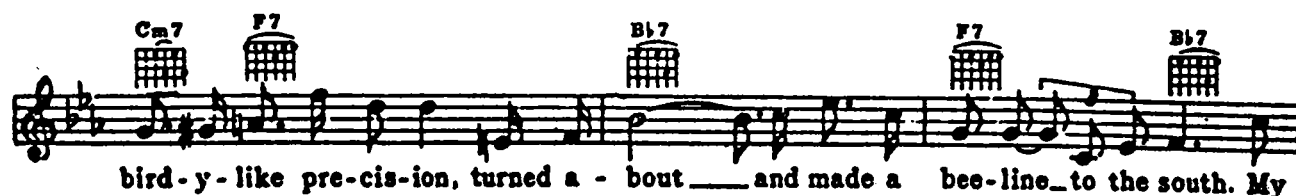
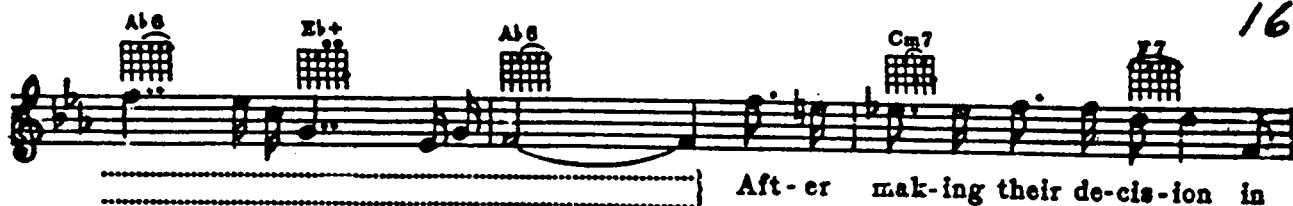
trees say they're tired,_ they've borne too much fruit;_

Charmed all the way-side, there's no dis-pute, now, shed-ding leaves, they

don't give a hoot,_ La-de-da-de-da-de-dum_ 'Tis Au-tumn._ Then the

birds got to-geth-er to chirp a-bout the weath-er

Mmm... Whistle-opt...



JEZEBEL

Moderato



JUST IMAGINE

Words and Music by
B.G. DE SYLVA,
LEW BROWN and
RAY HENDERSON

Moderato

REFRAIN

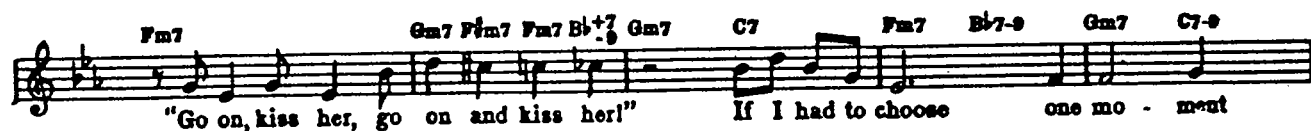
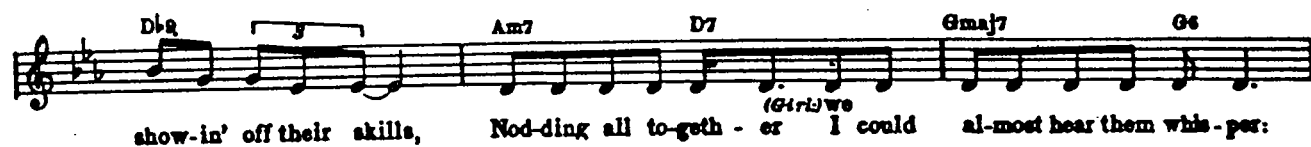
Just im - a - gine that he loves me dear - ly;
 Just im - a - gine that I'm his sin - cere - ly;
 I'm pre - tend - ing That he's send - ing
 Love notes end - ing, "I love you!"
 'Seems that he's there, as the day is clos - ing;
 On his knees there, I hear him pro - pos - ing. He's not
 Till I
 pres - ent, win you, Still it's pleas - ant, Just im -
 I'll con - tin - ue; To im -
 1. a - gine that it's true!
 a - gine that it's true!
 2. true!

That Sunday

(That Summer)

Words and Music by
GEO DAVID WEISS
JOE SHERMAN

Chorus - With much feeling



HOW INSENSITIVE

(Insensatez)

Key of F (D-C)

Moderately

Music by ANTONIO CARLOS JOBIM
 English Words by NORMAN GIMBEL
 Original Words by VINICIUS DE MORAES

Refrain  

1. HOW _____ IN - SEN - SI - TIVE _____
 2. Now, _____ { he's / she's } gone - a - way _____

— I must have seemed _____ when { he / she } told me that { he / she } loved —
 — and I'm a - lone _____ with the mem - 'ry of { his / her } last —

— me. _____ How _____ un - moved and cold —
 — look. _____ Vague _____ and drawn and sad, —

_____ I must have seemed _____ when { he / she } told me so sin - cere -
 _____ I see it still, _____ all { his / her } heart-break in that last —

— ly. _____ Why, _____ { he / she } must have asked, —
 — look. _____ How, _____ { he / she } must have asked, —

_____ did I just turn _____ and stare in i - cy si -
 _____ could I just turn _____ and stare in i - cy si -

_____ lence? _____ What _____ was I _____ to say? —
 _____ lence? _____ What _____ was I _____ to do? —

_____ What can you say _____ when a love af - fair is o -
 _____ What can one do _____ when a love _____

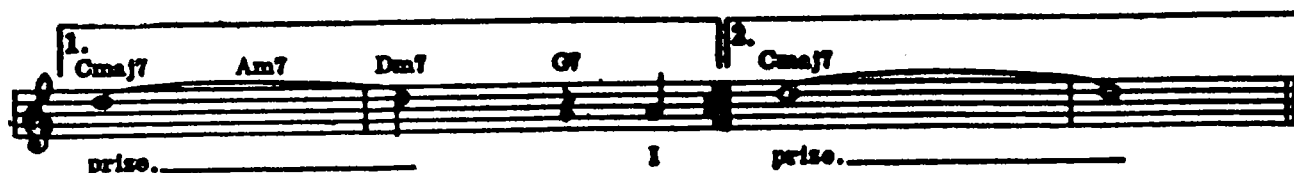
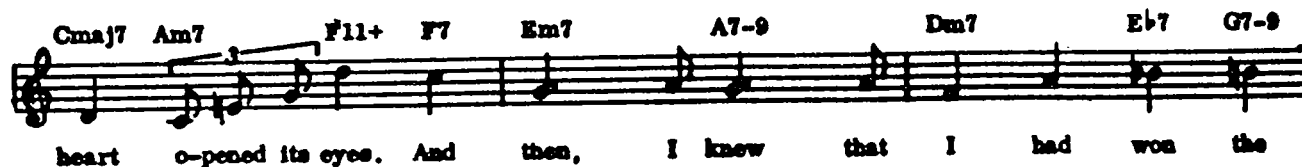
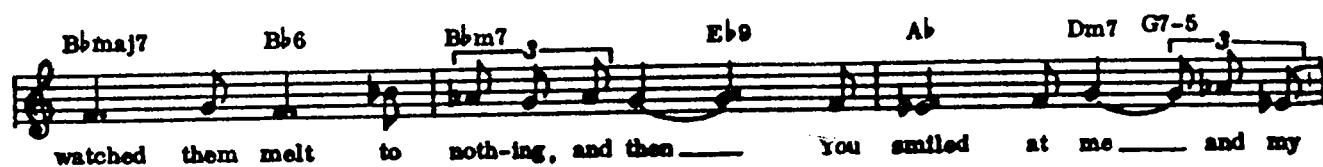
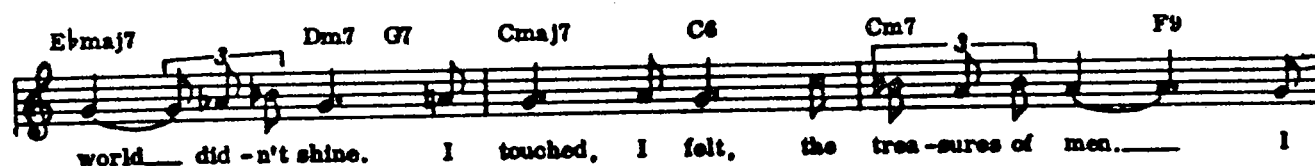
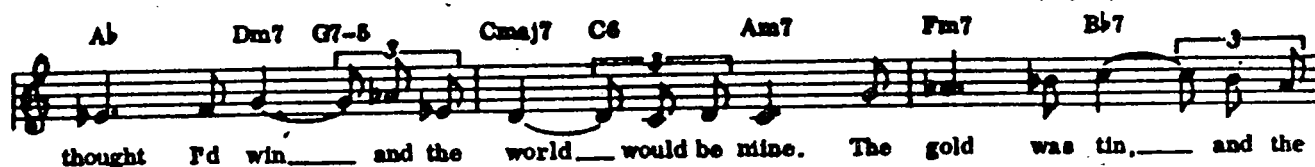
      

_____ ver? _____ af - fair is o - ver? _____

THEME FROM "THE PRIZE"¹⁷³

Lyric by DORCAS COCHRAN

Music by JERRY GOLDSMITH



I MISS YOU SO

Words and Music by
JIMMY HENDERSON,
BERTHA SCOTT and SID ROBIN

Refrain **G** **B7** **C**

Those hap-py hours_ I spent with you, That love-ly aft-er-glow,

Cm6 **A7-5** **D7** **G**

most of all_ I MISS YOU SO. _____

Am **D7** **G** **B7** **C**

Your sweet ca-resses, each ren-dez-vous, Your voice so soft and low,

Cm6 **A7-5** **D7** **G** **Am**

most of all_ I MISS YOU SO. _____

G **F#7** **Bm** **D+** **D** **G9** **F#7** **Bm**

{ You once fill'd my heart with no re-grets, no
{ Once you prom-is'd me we'd nev-er part my

E9 **Am** **C+** **C** **F#9** **E9** **C6** **A9-5**

fears; Now you'll find my heart fill'd to the top with
dear, Now I long to see the day I'll find you

D9 **G** **B7** **C**

tears.} I'll al-ways love you and want you too, How much you'll nev-er know,
near. }

Cm6 **A7-5** **D7**

most of all_ I MISS YOU

1. **G** **Am** **G** **F#** **D7** || 2. **G** **G7** **C** **Cm** **G** **F#7** **C6**

SO. _____ SO. _____

If I Had A Hammer

(The Hammer Song)

Words and Music by
LEE HAYS and
PETE SEEGER

With steady rhythm

E^b **B^b7**

1. If I Had A Ham - mer, - I'd ham - mer in the
2. (If I had a) bell, I'd ring it in the
3. (If I had a) song, I'd sing it in the
4. (Well I got a) ham - mer, - And I've got a

E^b

morn - ing, - I'd ham - mer in the ev - 'ning -
morn - ing, - I'd ring it in the ev - 'ning -
morn - ing, - I'd sing it in the ev - 'ning -
bell, - And I've got a song

E^b7 **B^b7** **E^b**

all o - ver this land; I'd ham - mer out dan - ger, -
all o - ver this land; I'd ring out dan - ger, -
all o - ver this land; I'd sing out dan - ger, -
all o - ver this land; It's the ham - mer of jus - tice, -

Cm **A^b**

I'd ham - mer out a warn - ing, - I'd ham - mer out
I'd ring out a warn - ing, - I'd ring out
I'd sing out a warn - ing, - I'd sing out
It's the bell of free - dom, - It's the song a - bout

E^b **A^b** **E^b** **B^b7** **E^b** **A^b** **E^b** **B^b7**

love be - tween all of my broth - ers, All o - ver this
love be - tween all of my broth - ers, All o - ver this
love be - tween all of my broth - ers, All o - ver this
love be - tween all of my broth - ers, All o - ver this

1. 2. 3. **E^b** **A^b** **E^b** **4.** **E^b** **A^b** **E^b**

land. 2. If I had a
land. 3. If I had a
land. 4. Well I got a land.

"What Makes Sammy Run?"

Music and Lyrics by
ERVIN DRAKE

SOMETHING TO LIVE FOR



EARTHBOUND

177

C Cmaj7 Am Em7
 EARTH - BOUND, — my heart was EARTH - BOUND — till
 Am6 G7 C Dm7 G7 C
 I — looked in - to your eyes. — I found
 Cmaj7 Am Em7 Am6 Em
 — my heart was EARTH - BOUND — till you — took it
 D7 G7 Gm6 A7
 to the skies. I felt your arms a-
 Dm Gm6 A7 Dm
 round me — and I was safe and warm in your em - brace. —
 Am6 B7 Em
 — Sud - den - ly the chains that bound me — were gone and
 Am6 B7 Emaj7 G7
 I was soar - ing in - to space. —
 C Cmaj7 Am Em7 Am6
 I thought — hap - pi - ness missed me — but you — changed my
 G7 C Dm7 G7 C
 world a - round. — EARTH - BOUND —
 Am Fm6 C Dm7
 — un - til you first kissed me — and then in your arms I be-
 G#sus 1. C F G7 2. C
 came heav-en - bound. — bound. —

"A Connecticut Yankee"

Can't You Do A Friend A Favor

Words by
LORENZ HARTMusic by
RICHARD RODGERS

REFRAIN *Slowly, with tender expression*

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb). It includes guitar chords indicated by letters and numbers above the staff. The lyrics are written below the staff, with some words underlined for emphasis. The score is divided into two main sections: a Refrain and a Verse. The Refrain starts with the lyrics 'Can't you do a friend a fa - vor?' and continues with 'Can't you fall in love with me?'. The Verse starts with 'Life a - lone can lose its fla - vor' and continues with 'You could make it sweet, you see!'. The score ends with a double bar line and the word 'you.'.

Can't you do a friend a fa - vor? Can't you fall in
love with me? Life a - lone can lose its
fla - vor You could make it sweet, you see!
I'm the dish you ought to sa - vor
Some-thing warm and some - thing new; I could do my
friend a fa - vor, I could fall in love with
you. you.

GINA

Words and Music by
PAUL VANCE
LEON CARR

179

Chords: Eb, Gm, Ab, Adim, Gm7, C7, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Bb9 Bb7-9, Eb, Gm, Ab, Adim, Gm7, C7, Fm7, Bb7, E>, Cm, Fm7, B>7, Eb, B>m7, E>7, B>m7, E>7, Ab, G7, A>, Cm7, F7, Cm7, F7, B>7, Fm7, B>7, Eb, Gm, Ab, Adim, Gm7, C7, Fm7, B>7, Eb, Cm, Fm7, B>7-9, Eb, Cm7, Fm7, B>7-9 B>7, Eb, Cm7, Fm7, Abm6, Eb.

Gi - na, Gi - na, I kissed you once and then I felt so
won-der-ful, so ver-v won-der-ful, Let's do it o-ver a - gain. Gi - na,
Gi - na. I can't re-mem - ber when I ev-er felt a kiss that made me
feel like this. Let's do it o-ver a - gain. Look at you, oh, look at you! So
warm, so sweet, so shy! Look at me, oh, look at me! I can't be - lieve that I'm
such a luck-y guy To have Gi - na, Gi - na, all for my ver - y
own. It's much too won-der-ful, so ver-y won-der-ful To know that Gi-na is mine
a - lone. lone.

THE CARDINAL (MAIN THEME)

Chords: Bb7(b9), Eb, Cm7, Db, Bb9, Bb7(b9), Eb, Cm7, Db, Fm, Bb7, Eb9, Dbm, Bbm7, Dbm, Fm, Fm6, Bb7, Gm, Cm7, Fm7, Db, Bb, Ab7, F7, Bb9, Eb, Gb, Bbm, Ab, Db, Cb, Bb9, Eb, Gb, Ebm, Db, Cb, Eb.

Tho' I grope and I blun-der and I'm weak and I'm
wrong, Tho' the road buck - les un - der where I walk, Walk a -
long 'Til I find, to my won - der, ev - 'ry path leads to
thee, All that I can do is pray, Stay with me, Stay with
me. Tho' I me.

WHY TRY TO CHANGE ME NOW

Tune Uke
G C E A

Lyric and Music by
CY COLEMAN
JOSEPH A. McCARTHY

REFRAIN

Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Cm6 D7-9

I'm sen-ti-men-tal, so I walk in the rain, I've got some ha-bits e-ven I can't ex-plain Could

Gm7 Eb9 Am7 Ab dim Gm7 C7-9 F Am7 Abm7

start for the cor-ner, turn up in Spain, But WHY TRY TO CHANGE ME NOW?

Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Cm6 D7-9

I sit and day-dream, I've got day-dreams ga-lore, Cig-a-rette ash-es, there they go on the floor, I'll

Gm7 Eb9 Am7 Ab dim Gm7 C7-9 F

go a-way week-ends, leave my keys in the door, But WHY TRY TO CHANGE ME NOW?

Cm7 F7 Bb6 Gm Cm7 F7 Bb6 Ebm7 Ebm7

Why can't I be more con-ven-tion-al? Peo-ple talk, peo-ple stare so I try, But

Dm7 G7 Cmaj7 Am Dm7 G7 Gm7 C7 Fbm7

that's not for me, 'cause I can't see My kind of cra-zy world go pass-ing me by So

Gm7 C9 C7-9 F Dm7 Gm7 C7-9 Cm6 D7-9

let peo-ple won-der, Let them laugh, let them frown, You know I'll love you till the moon's up-side down,

Gm7 Eb9 Am7 Ab dim Gm7 C7 1. F D7 2. F Gm7 Gb7 F

Don't you re-mem-ber, I was al-ways your clown, WHY TRY TO CHANGE ME NOW? NOW?

DIAMONDS ARE A GIRL'S BEST FRIEND

Chorus

A kiss on the hand may be quite Con - ti - nen - tal But
 There may come a time when a lass needs a law - yer, But

Dia - monds Are A Girl's Best Friend, _____ A kiss may be
 Dia - monds Are A Girl's Best Friend, _____ There may come a

grand But it won't pay the rent - al on your hum - ble flat — Or
 time When a hard - boiled em - ploy - er thinks you're aw ful nice, — But

help you at the Au - to - mat. Men grow cold as girls grow
 get that "ice" or else no dice. He's your guy when stocks are

old And we all lose our charms in the end. _____ But
 high, But be - ware when they start to de - scend. _____ It's

square-cut or pear-shape, These rocks don't lose their shape, Dia - monds Are A
 then that those lous - es Go back to their spous - es, Dia - monds Are A

Girl's Best Friend. _____ A Friend. _____

Girl's Best Friend. _____

I Left My Heart At The Stage Door Canteen

From The All-Soldier Show
"This Is The Army"

Words and Music by
IRVING BERLIN

Slowly with expression

VOICE

Old Mis-ter Ab-sent-mind-ed that's me. Just as for-
get-ful as I can be. I've got the strang-est sort of a
mind. I'm al-ways leav-ing some-thing be-hind.

CHORUS

I LEFT MY HEART AT THE STAGE DOOR CANTEEN I left it there with a girl named Eil-
een I kept her serv-ing dough-nuts 'til all she had were gone I sat there dunk-ing
dough-nuts 'til she caught on I must go back to the Arm-y rou-tine. And ev-ry
dough-boy knows what that will mean A sold-ier boy with-out a heart has two strikes on him
from the start and my heart's at the Stage Door Can-teen. I LEFT MY teen.

BEDELIA

183

Words by WILLIAM JEROME

Music by JEAN SCHWARTZ

Be de - lia, I want to steal ye.

Be - de - lia I love you so,

I'll be your Chaun - cey Ol - cott

If you'll be my Mol - ly O',

Say some - thing sweet Be - de - lia

Your voice I like to hear,

Oh Be - de - lia e - lia, e - lia, I've made up my mind to

steal ye, steal ye steal ye, Be - de - lia dear.

Here And Now

Words and Music by
NOËL COWARD

Refrain

Here and now I've a won-der-ful se-cret that
no-bod-y knows. Here and now
I've got rings on my fin-gers, and bells on my toes.
When I woke as to-day was
dawn-ing, All the world seemed to glow.
On this mar-vel-ous mag-ic morn-ing, Sad-den-ly
I know. I'm in love, I a-dore ev-'ry mo-ment that's hur-ry-ing by.
Up a-bove there's a love-ly new light in the
sky. When my prince ap-pears, I'll
burst in-to tears and curt-sy three times and bow.
Who could for-see that such hap-pi-ness could hap-pen to
me here and now? Here and now?

Chords: Eb(sus. 4), Eb, Ebdim, Fm7, Bb7, Eb(sus. 4), Ebdim, Bb7, Eb(sus. 4), Eb, Ebdim, Bbm6, C7, Bbm6, C7, Fm7, Bb7, Eb, Ebm, Eb, Fm7, Bb7, Eb, Gm, Cm, Cm7, Fm, Fm7, Bb7, Eb(sus. 4), Eb, Ebdim, Fm7, Bb7, Edim, Bb7, Eb, Ebmaj.7, Bbm7, Eb7, Abmaj.7, Ab7, Ab6, Bb7, Eb, G7+, Ab, Abm6, Eb, C7+, C7, F7, Bb7(b9), Eb, Fm7, Bb7, 1. Eb, Gbdim, Bb7, 2. Eb, Fm7, Eb.

THE BILBAO SONG

From "HAPPY END"

English Words by JOHNNY MERCER A.S.C.A.P.
(Original German Words by BERT BRECHT)

Music by
KURT WEILL

Moderately

REFRAIN

That old Bil - ba - o moon, I won't for - get it soon,
2. on the door, The grass grew through the floor,
3. ba - o guys, They loved to har - mo - nize,

That old Bil - ba - o moon, Just like a big bal - loon,
Of To - ny's two by four On the Bil - ba - o shore,
Who stopped to re - al - ize How fast the sum - mer flies!

That old Bil - ba - o moon, Would rise a - bove the dune,
But there were friends ga - lore And there was beer to pour
The moon was on the rise, We'd catch the la - dies' eyes

While To - ny's beach sal - oon, Rocked with an old time tune.
And moon - light on the shore, That old Bil - ba - o shore.
And whis - per Span - ish lies, They nev - er did get wise.

We'd sing a song the whole night long And I can still re - call Those were the
We'd sing all night with all our might And I can still re - call Those were the
We'd sing a song the whole night long And I can still re - call Those were the

great - est, Those were the great - est, Those were the great - est
great - est, Those were the great - est, Those were the great - est
great - est, Those were the great - est, Those were the great - est

1. 2. 3.
F7 Bb F7 Cm7 F+ Bb
nights of them all. 2. No paint was
nights of them all. 3. Those old Bil -
days of them all.

GOLDFINGER

Lyric by
LESLIE BRICUSSE
and ANTHONY NEWLEY

From the Motion Picture "GOLDFINGER"

Music by
JOHN BARRY

Slowly

Gold - fin-ger He's the man, the man with the mi-das touch

A spi-der's touch Such a cold fin-ger

Beck-ons you to en-ter his web of sin But don't go in. Golden

words he will pour in your ear But his lies can't dis-guise what you fear For a

gold-en girl knows when he's kissed her It's the kiss of death from Mis-ter Gold - fin-ger

Pret-ty girl be-ware of this heart of gold This heart is

cold. Gold-en cold. He loves on-ly gold,

on-ly gold He loves gold he loves on-ly gold,

on-ly gold He loves gold, he loves gold.

On A Little Street In Singapore

Interlude

CHORUS

Guitar

ON _____ A LITTLE STREET IN SIN- GA -

FORE _____ We'd meet _____ be-side a lo-tus cov-ered

door _____ A veil _____ of moon-light on her lone-ly face _____

How pale _____ the hands that held me in em-brace _____ My

sails to- night are filled with per-fume of Shal - i - mar _____ With

tem-ple bells to guide me to the shore _____ And then I'll hold her in my arms _____

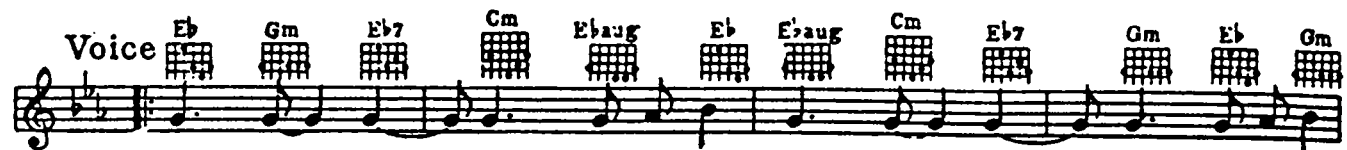
And love the way I loved be- fore _____ ON _____ A LITTLE STREET IN SINGA

1 2

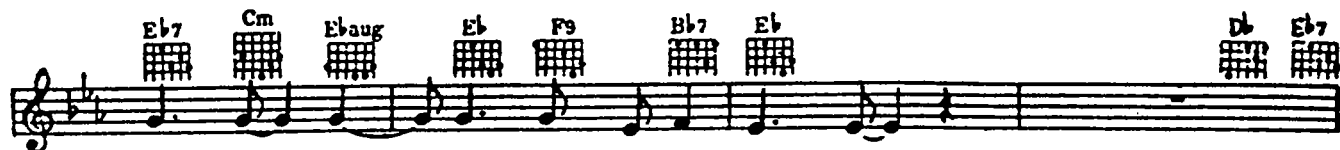
FORE. _____ PORE. _____

The musical score is written on a single staff in treble clef. It begins with an 'Interlude' section followed by a 'CHORUS' section. The score includes guitar chords indicated by letters (C, Bb, G, F, Gm, Dm7, G7, Am, E) and symbols (circles with dots) above the staff. The lyrics are written below the staff, with some words underlined. The score is divided into measures by vertical bar lines. There are two first and second endings marked '1' and '2' at the bottom. The final line of the score shows the word 'FORE.' followed by a long line and then 'PORE.' followed by a long line and a final note.

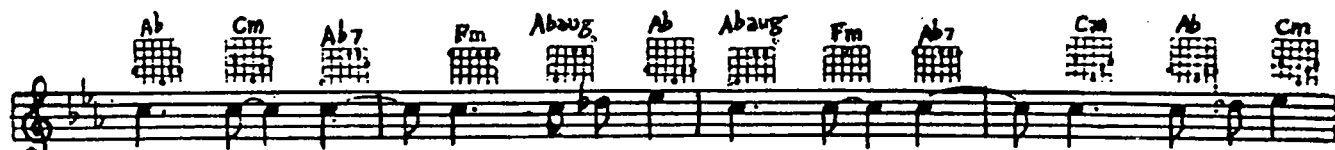
A STRING OF PEARLS



Ba - by_ Here's_ a five and dime, Ba - by_ Now's_ a - bout the time



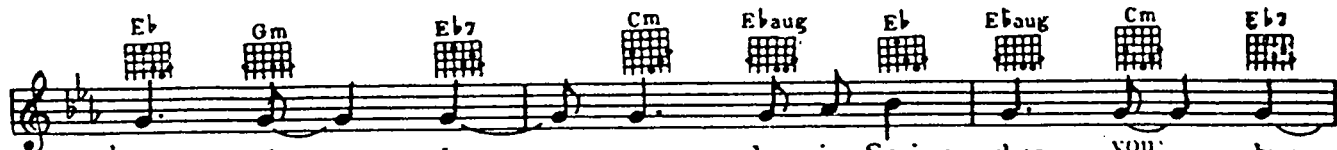
For A_ STRING OF PEARLS a - la Wool - worth.



Ev' - ry_ pearls_ a star a - bove wrapped in_ dreams_ and filled with love



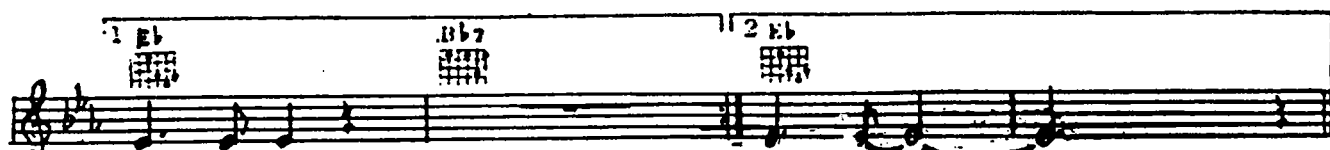
That old string_ of pearls a - la Wool - worth_



'Till that_ hap - py day in Spring when you_ buy_



_ the wed - ding ring Please A_ STRING_ OF PEARLS a - la



Wool - worth_

Wool - worth_

THIS IS THE LIFE

Refrain

1. THIS IS THE LIFE! Here's where the liv - in' is! THIS IS THE
 2. House at the beach! Din - ners at 'Twen - ty - One! Head - walt - er's

LIFE! Ba - by, you're there! THIS IS THE LIFE!
 smile When you walk in! Hand - tal - lored suits!

You've wait - ed long e - nough, (Man) you've ar - rived,
 Shirts with your mon - o - gram, (Girl) feel of real silk

Breathe in that air! Wine and per - fume,
 Next to your skin! Top of the heap, Sil - ver and in

can - dle - light; Chil - dren, make way! I'm here to stay!
 all the way; How sweet the song When you be - long!

Noth - in' but class, That's how it's gon - na be! THIS IS THE

1. LIFE for me! 2. LIFE

for me!

SKYLINER

Solo voice

Optional counter-melody

Chords: Cmaj.7, G7, C6, A9, Gm6, A7

SKY Sun beams LI - NER, all SKY dance LI - NER, your

I'm hur-ry-in' I wan-na be *come to you in your arms* *I'm thrv with be-in' lone-ly where I can hug and kiss you*

Chords: Dm7, Abmaj.7, Fm6, Dm7

fly wings, ing where so the free light ly falls We And

I'm hur-ry-in' I wan-na be *come to you in your arms* *Don't-cha know you're my one and on-ly* *Fast, Fast, Wan-na show you the way I miss you*

Chords: Fm6, G9, G7.9, Cmaj.7, D7

seem to real ly touch hea - ven, then when night falls,

fast, fast, trav-el-in' fast, dear And the quar-rels of the past we'll keep in the
fast, fast, trav-el-in' fast, dear And to

Chords: G7, Am7, 2. 0, Bb9, 0

high-er, high-er, ev - er high-er. stars dance a bove

past, dear. have you close to all that I'm think-in' of.

Chords: Bb9, Abmaj.7

Giv-ing a show for the peo-ple be-low as we fly

Chords: Bb9, G6, 0

As we fly so high

Hear - ing each sin - gle beat of the mo - tors re - peat with a sigh _____

By and by. _____ (Tacet)

I'll hold her him close, That's the
I'm gon-na be hold-in' you- And now I'm feel-in' jump-y-

sweet song they sing me
I'm gon-na be hold-in' you- I don't care if the ride gets bump-y-

SKY LI - NER, bring me
Fast, - fast trav - el - in' fast dear _____

home to love. _____
Come to love. _____

WANT TO BE WITH YOU

From the Broadway Musical "GOLDEN BOY"

Verse *Bb7sus



Lor - na, Lor - na and Joe, Some-how it sounds so right,

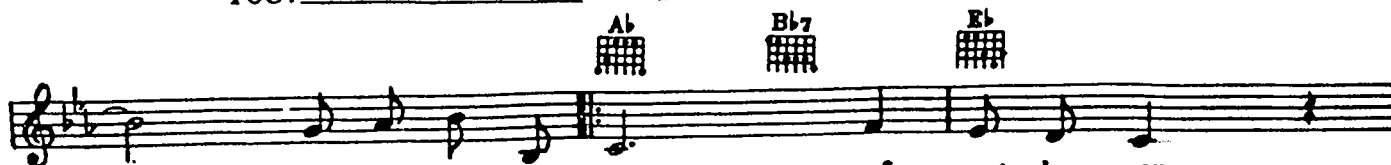
Refrain-Tenderly (*freely*)



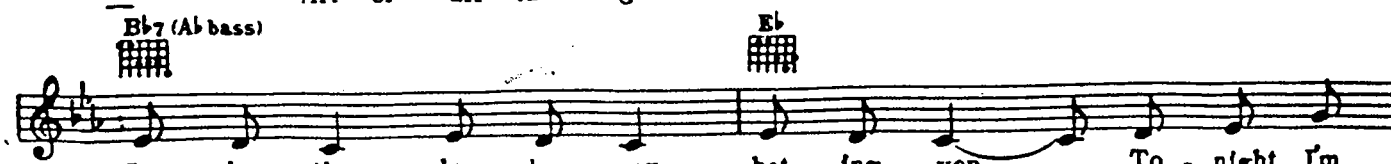
Some-how you feel what I feel too. I WAN - NA BE WITH



YOU! I WAN - NA BE WITH YOU,



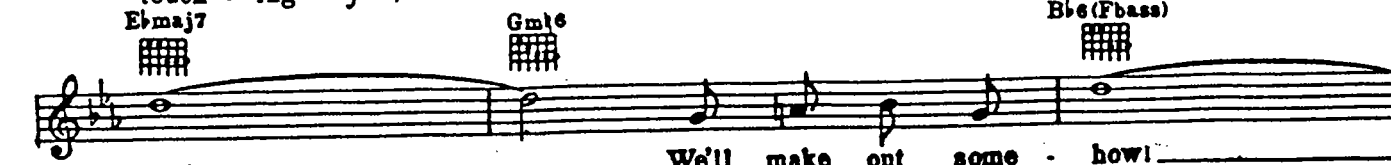
Aft - er all the nights of want - ing you,



Ly - ing there, lov - ing you, hat - ing you, To - night I'm



touch - ing you, hold - ing you, world, you're gon - na



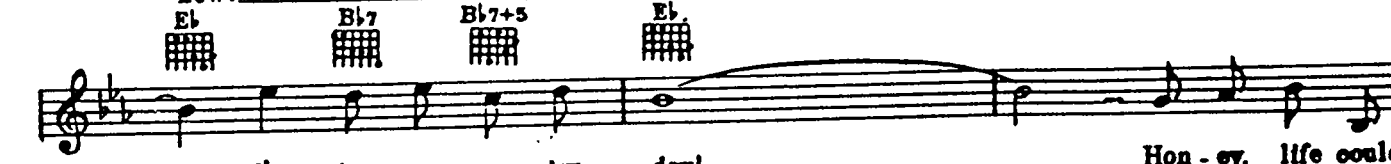
see We'll make out some - how!



Here's my girl and mel. You can't hurt us



now! We're gon - na have it all!



I'll love you ev - 'ry day! Hon - ey, life could

be so great for us; Here's our chance, it's
 not too late for us, Grab it fast or
 life won't wait for us. I WAN-NA BE WITH
 YOU! I WAN-NA BE WITH YOU!

1. 2.

Aft - er all the

Falling In Love Again (Can't Help It)

FREDRICH HOLLANDER

Fall - ing in love a - gain, Nev - er want - ed to; What am I to do? Can't
 help it! Love's al - ways been my game, Play it how I may,
 I was made that way; Can't help it! Men ck - us - ur to me, Like
 moths a - round a flame; And if their wings burn, I know it's not to blame. Fall - ing in
 love a - gain, Nev - er want - ed to What am I to do? Can't help it!

194

"Golden Boy" Night Song

Languidly

*F#

Sum - mer, not a bit of breeze.

E#

No - on signs are shin - ing thru the tired trees,

Bbmaj7

Bbm6

F

G7(Fbass)

Lov - ers walk - ing to and fro. Ev - ry - one has some - one

Bbm6

F#

F

— and a place to go.

Lis - ten, hear the cars go

past, They don't e - ven see me fly - ing by so

E#

Bbmaj7

Bbm6

fast,

Mov - ing, go - ing who knows

F

G7(Fbass)

Bbm6

F#

where, On - ly thing I know is I'm not go - ing there.

be so great for us; Here's our chance, it's
 not too late for us; Grab it fast or
 life won't wait for us. I WAN - NA BE WITH
 YOU! I WAN - NA BE WITH YOU!

1. 2.

Aft - er all the

Falling In Love Again (Can't Help It)

FREDRICH HOLLANDER

Fall - ing in love a - gain, Nev - er want - ed to; What am I to do? Can't
 help it! Love's al - ways been my game, Play it how I may,
 I was made that way; Can't help it! Men cix - ter to me, Like
 moths a - round a flame; And if their wings burn, I know it's not to blame. Fall - ing in
 love a - gain, Nev - er want - ed to What am I to do? Can't help it!

11

12

13

14

15

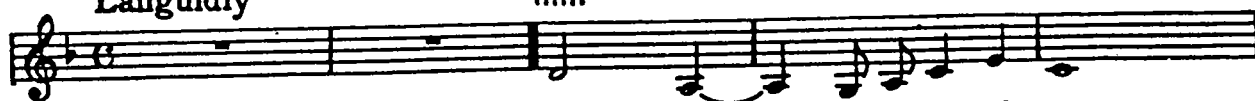
16

17

18

"Golden Boy"
Night Song

Languidly



Sum - mer, not a bit of breeze.



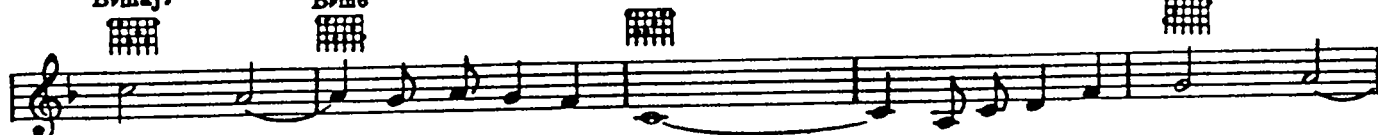
Ne-on signs are shin - ing thru the tired trees,

Bbmaj7

Bbm6

F

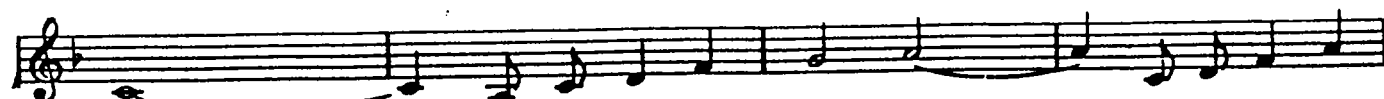
G7(Fbass)



Lov - ers walk-ing to and fro. Ev-'ry-one has some - one



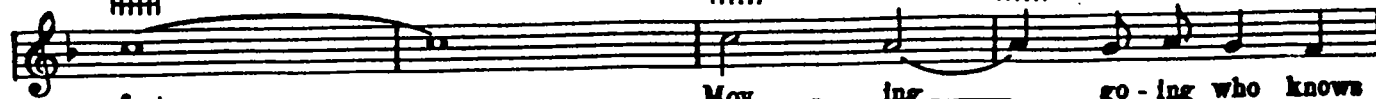
— and a place to go. Lis-ten, hear the cars go



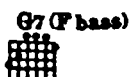
past, They don't e - ven see me fly-ing by so



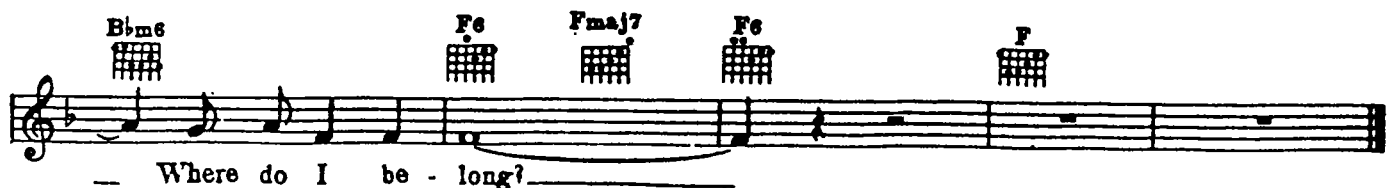
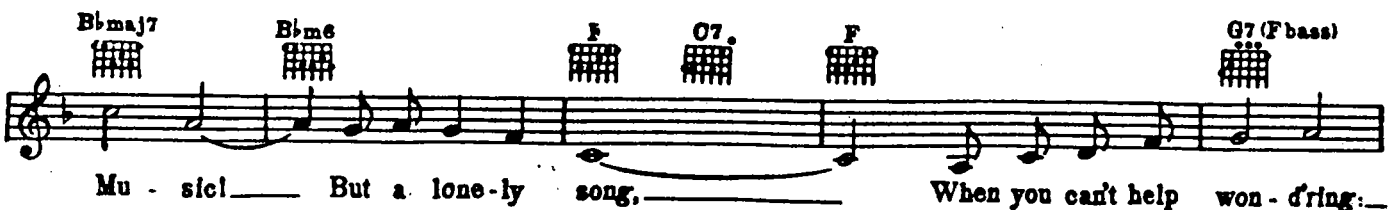
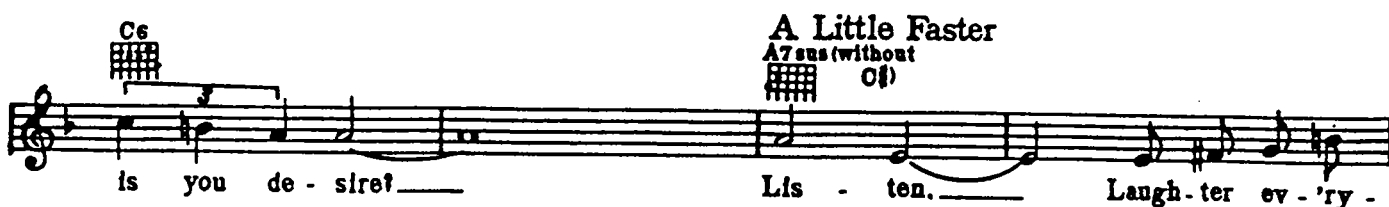
Bbmaj7



fast, Mov - ing, go-ing who knows



where, On - ly thing I know is I'm not go-ing there.



Do I Hear A Waltz?

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Refrain

1. Do I hear a waltz? Ver - y
2. Do you hear a waltz? Oh, my

odd, but I hear a waltz. There
dear, don't you hear a waltz? Such

is - n't a band and I don't un - der - stand it at all.
love - ly Blue Dan - u - bey mu - sic, how can you be still?

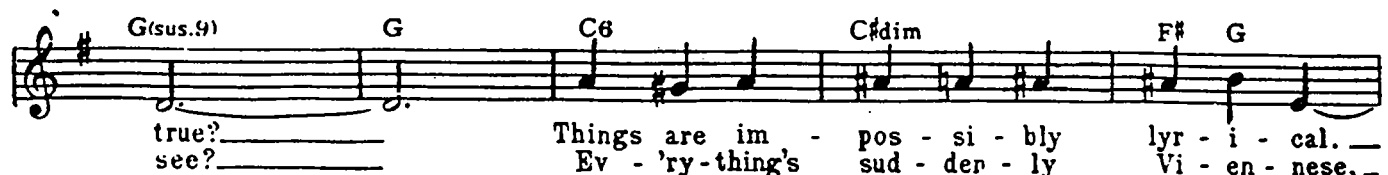
I can't hear a waltz,
You must hear a waltz!

Oh, my Lord, there it goes a - gain! Why is
E - ven stran - gers are danc - ing now: An old

no - bod - y danc - ing in the street?
la - dy is waltz - ing in her flat,

Can't they hear the beat? Ma - gi - cal,
Waltz - ing with her cat. Ros - es are

mys - ti - cal, mir - a - cle, Can it be? Is it
danc - ing with pe - o - nies. Yes, it's true! Don't you



Take The Moment

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Refrain
B \flat

Take the mo - ment, —

Gm7 C7

Let it hap - pen. —

Cm7 F7 Bbsus.9)

Hug - the mo - ment, — Make it last. —

B \flat Gm7 C7

Hold the feel - ing — for the mo - ment, —

Cm7 F7 B \flat

Or the mo - ment — will have passed. —

E \flat B \flat

All the nois - es buzz - ing in your head, —

Em7 A9

Warn - ing you to wait, — What

D F7 Bbdim B \flat

for? — Don't lis - ten! Let it hap - pen, —

Gm7 C7 Cm7 F7

take the mo - ment, — Make the mo - ment man - y mo - ments

B \flat Ebm6 B \flat Fm7 F7

more. — Make for us a thou - sand

1. B \flat 2. B \flat

more. — more. —

Perhaps

199

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Gm7 C7 F Gm7 C7 F(sus.4) F
 If you take per-haps a ride And you wish per-haps a
 Gm7 C7 Bb C7(b9) F
 guide, If I might per-haps pro-vide, Let me do.
 Gm7 C7 F Gm7 C7
 If you wish per-haps to buy At a
 F(sus.4) F Gm7 C7 Bb
 price per-haps too high, No one bar-gains as well as
 C7(b9) F D7+(b9)
 I, Let me do. For what - ev - er re -
 C7(b9) G7(sus.4) G7 C11
 qui - re - ment you wish: Post - cards, mu -
 C7(b9) F Abdim C7 Gm7 C7 F
 se - ums or the word for fish, You have need for some - one
 Gm7 C7 F Gm7 C7
 who Can take care of these for you And if
 Bb Gm7 C9
 I per - haps will do. I will
 1. F Gm7 C7 2. F
 do. If you do.

Two By Two

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Refrain

The musical score is written in 4/4 time with a key signature of one flat (Bb). The refrain consists of a single melodic line with lyrics underneath. Chords are indicated above the staff. The lyrics are as follows:

Two by two by two, Ev-'ry-bod-y is
two by two by two, Ev-'ry-bod-y is
him by her, Ev-'ry-bod-y is he and she, Ev-'ry-bod-y is
arm in arm, two by two... and cook-ie makes three.
One has none to lose.
By my-self I can say and do what I choose.
But it's fun-ny, when all is said and done, One and one make
one. Have you heard the news? The world goes on by
twos. twos.

Chords: F, E, F, E, F, Fdim, F, E7, F, Fdim, Gm7, C7, F, A7, A7(b5), D9, G7, C7, F, F, E, F, E, F, E, Bb, F, G7(sus.4)/G7, C7, Bb, C7, F7, Bb, Bbm, F, Dm, G7, F, E, Gm7, E, F, Fdim, F, D7, Gm7, D+, C9, C7, 1. F, Fdim, F, Dm, C7(b9), 2. F, Fdim, F.

Moon In My Window

201

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Andante **Refrain (slowly, with tenderness)**

E♭maj.7

1. Moon in my
2. Moon in my
3. Moon in my

Fm **A♭**

win - dow, See that lit - tle dome? By the time you
win - dow, I am not im - pressed. Wak - en oth - er
win - dow, How are you so bright? Guess I've nev - er

A♭maj.7 **B♭7** **E♭** **E♭maj.7**

reach it, Prom - ise he'll be home. Moon in my win - dow,
lov - ers, Let me get my rest. Moon in my win - dow,
seen you, Not un - til to - night. Moon in my win - dow,

Fm **A♭**

Play this lit - tle game. By the time he's reached me,
Make the lov - ers smile: Let them have their dream - ings
Go - ing oh, so slow. Are you giv - ing les - sons?

A♭maj.7 **B♭7** **E♭** **C♭** **G♭7**

Things will be the same. Moon, take charge and take
For this lit - tle while. Glow, pass by, then di -
Thank you, but I know. Moon, your light can be

C♭ **G♭7(sus.4)** **G♭7** **C♭** **B♭7** **E♭(sus.9)**

pit - y, Shine and change the scene.
min - ish, So ro - man - tic moon.
blind - ing, But the night will end.

E♭ **E♭** **F7** **B♭(sus.9)** **B♭**

Shine and wash the cit - y
All ad - ven - tures fin - ish
I don't need re - mind - ing,

Fm7 **B♭7**

clean.
soon.
friend.

I Had A Ball

From the Broadway Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE
and STAN FREEMAN

Chorus

Love was hid - ing a - round the cor - ner, This
lone - ly mourn - er heard the call;
Then love found me and put her arms a - round me, So
beat the drum, - sound the brass, - What a groove, - what a gas, -
Here I come, - let me pass, - Cot - tage small, a wall to wall en -
chant - ed bliss - ville in old new kiss - ville, The green - est, grand - est,
great - est state - of 'em all. If it lasts for -
ev - er, I'll love it, - If it's just a
life - time, what of it? - One short life time is
long e - nough for sing - in', Lis - ten, love, I HAD A
BALL! BALL!

Addie's At It Again

203

From the Broadway Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE
and STAN FREEMAN

Chorus

The la-dy's smart, the la-dy's tough, You'd think the la-dy had real-ly
had e-nough, But AD - DIE'S AT IT A - GAIN._

The la-dy's cool the la-dy's stacked, The
la-dy's read-y to go in - to her act, Yes, AD - DIE'S AT IT A - GAIN._

Fly, Run, How
far, can you get? No one es -

cares from her net. So what's the use, throw in the towel, The
la-dy's loose and on the prowl, Yes, AD - DIE'S AT IT A -

1. GAIN. *Segue to Interlude*
2. GAIN. *Fine*

FERRY CROSS THE MERSEY

Piano - Organ

By
GERRARD MARSDEN

Moderato

Life goes on day af - ter day. Hearts
 Peo - ple, they rush ev - 'ry - where. Each
 So I'll con - tin - ue to say Here

— torn in ev - 'ry way. So fer - ry 'cross the Mer - sey cause this land's the place I
 — with their own se - cret care. So fer - ry 'cross the Mer - sey and al - ways take me
 — I — al - ways will stay. So fer - ry 'cross the Mer - sey 'cause this land's the place I

love and here I'll stay. love. People a - round ev - 'ry

cor - ner They seem to smile and say: We don't care what your name is boy,

We'll nev - er send you a - way. Stay, And here I'll

stay, Here I'll stay.

C Gm C Gm7 C Gm C Gm C Gm C Gm7 C Gm C Gm G7 C Em
 Life goes on day after day. Hearts torn in ev'ry way. So ferry 'cross the Mersey

Dm G7 C Gm7 C Gm7 C Gm C Gm7 C Gm C Gm
 'Cause this land's the place I love and here I'll stay. Peo - ple, they rush ev'rywhere.

C Gm C Gm7 C Gm C Gm G7 C Em Dm G7 C
 Each with their own secret care So ferry cross the Mersey And always take me there, the place I love.

Dm G7 C Dm G7 C Dm G7 Em D7 G7
 People around ev'ry corner They seem to smile and say: We don't care what your name is boy, We'll never send you away.

C Gm C Gm7 C Gm C Gm C Gm C Gm7 C Gm C Gm G7 C Em
 So, I'll continue to say Here I always will stay. So ferry 'cross the Mersey

Dm G7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C
 'Cause this land's the place I love and here I'll stay. And here I'll stay, Here I'll stay.

HOLD 'EM JOE

Calypso tempo

VERSE

Hold 'Em Joe — Hold 'Em Joe. — Hold 'Em Joe. But don't let him

go. Hold 'Em Joe. — Hold 'Em Joe. — Hold 'Em Joe, but don't let him go.

CHORUS

Me don-key want wa-ter, Hold 'Em Joe. He cra-zy 'bout

wa-ter. Hold 'Em Joe. Me don-key want whis-key. Hold Em

Joe. Me don-key like cham-pagne
choc-'late Hold 'Em Joe. Me don-key like

good rum Hold 'Em Joe. Ev-'ry-bod-y want wa-ter, Hold 'Em
cof-fee

Joe, Me don-key want wa-ter. Hold 'Em Joe. Me don-key like Joe.

DAY IN-DAY OUT

Lyric by
JOHNNY MERCER

Music by
RUBE BLOOM

Day In, _____ Day Out, _____ The same old hoo-doo fol-lows me a-

bout _____ The same old pound-ing in my heart when-ev-er I think of you—

— and dar-ling, I think of you _____ Day In and Day Out. _____ Day

Out, _____ Day In, _____ I need-^{n't} tell you

how my days be-gin _____ When I a-wake I a-wak-en with a tin-gle,

one pos-si-bil-i-ty in view, That pos-si-bil-i-ty of may-be see-ing

you _____ Come rain, _____ Come shine, _____ I

meet you and to me the day is fine, _____ Then I kiss your lips _____

— and the pound-ing be-comes _____ the o-ceans roar, _____ A thou-sand

drums, _____ Can't you see its love, _____ can there be an-y doubt, _____ when there it

is, Day In, Day Out. Day Out _____

Ev'ry Time We Say Goodbye

207

Words and Music by
COLE PORTER

Refrain, Very slowly and pensively (*four beats*)

Ev - 'ry time we say good - bye I die a lit - tle,

Ev - 'ry time we say good - bye I won - der

why a lit - tle, Why the gods a - bove me Who

must be in the know Think so lit - tle

of me They al - low you to go

When you're near there's such an air of

Spring a - bout it, I can hear a lark some -

where be - gin to sing a - bout it, There's no love song

fin - er, But how strange the change from ma - jor to mi - nor

Ev - 'ry time we say good - bye.

we say good - bye. Ev - 'ry sin - gle time we

say good - bye.

Chords: Eb Cm Eb Cm Eb Cm Fm7 Bb7 Eb Bb7 Gb Bb7 Eb Eb7 Abm Eb Eb dim. Aom6 Bb7 Ebm Eb Eb dim. Ebm Bb7 Abm Bb7 Eb Cm Eb Cm Eb Cm Eb Cm Fm7 Bb7 Eb Bb7 Gb Bb7 Eb Eb7 Ab Abm Eb Eb dim. Abm6 Bb7 Eb7 Ab Abm Eb C7 1. F7 Ab Eb7 Eb Eb dim. Bb7 2. F7 Fm7 Bb7 Cm Eb dim. Bb7 Bbm Cm7 F7 Bb7 Eb Cm Eb Cm Eb Cm Eb

THEME FROM "PEYTON PLACE"

(FOR THOSE WHO ARE YOUNG)

*A 20th Century-Fox TV Series**Music by*
FRANZ WAXMAN*Lyric by*
PAUL FRANCIS WEBSTER

For those who are young there's a time, When ev-'ry-thing

falls in - to rhyme; When the look in your eyes is a

kiss in dis - guise, Soft as the wings of a dove. That

first gen - tle touch of your hands, The look no one

'else un - der - stands; All these are the things that a

love af - fair brings For those who are young and in love.

For those who are young

and in love.

Osterman-Robert Fletcher-Richard Horner production "HIGH SPIRITS"

Forever And A Day

By
HUGH MARTIN and
TIMOTHY GRAY

Chorus - Smoothly with feeling

The leaves will float on the breeze; the breeze will float on the seas, For -

ev - er And A Day. The

moon will glow in the skies; the skies will glow in your eyes, For -

ev - er And A Day.

Guar - dian an - gels will sing to me, Ev - 'ry
*Fall will al - ways be spring to me, When you

time that you cling to me. And you'll see the love we'll give through the year, will
ten - der - ly cling to me.

grow And live through the years, For - ev - er And A

Day. The Day.

Words by
AL STILLMAN

(There's No Place Like)
Home For The Holidays

Music by
ROBERT ALLEN

Tune Uke
A D F# B

Moderato, Happily With Feeling

Oh, there's no place like HOME FOR THE HOL-I-DAYS - 'cause no mat-ter how
far a-way you roam When you pine for the sun-shine of a friend-ly gaze -
for the hol-i-days you can't beat home, sweet home. I met a man who lives in
Ten-nes-see and he was head-in' for Penn-syl-van-ia and some home-made pump-kin pie.
From Penn-syl-van-ia folks are trav-'lin' down to Dix-ie's sun-ny shore; From At-
lan-tic to Pa-ci-fic, gee, the traf-fic is ter-ri-fic, Oh, there's no place like
HOME FOR THE HOL-I-DAYS - 'cause no mat-ter how far a-way you roam -
if you want to be hap-py in a mil-lion ways - for the hol-i-days you
can't beat home, sweet home. Oh, there's can't beat home, sweet home.

How Long Has This Been Going On?

Duet

Words by
IRA GERSHWIN

Bill - Mary

Music by
GEORGE GERSHWIN

Refrain

p *mf* *D7* *D°* *Bb* *D7* *D7+5* *G7* *C7* *Cm7*

I could cry— salt-y tears;— Where have I been all these years?—
I could cry— salt-y tears;— Where have I been all these years?—

u *G°* *Am7* *D7* *G7* *C* *D7*

Lit-tle wow,— tell me now— How long has this been go-ing on?—
List-en, you— tell me do— How long has this been go-ing on?—

G *p* *D7* *D°* *Bb* *D7* *D7+5* *G7*

— There were chills— up my spine,— And some thrills I
— What a kick!— How I buss!— Boy, you click as

C7 *Cm7* *G* *G°* *Am7* *D7* *G7*

can't de-fine.— List-en sweet,— I re-peat:— How
'no one does!— Hear me sweet,— I re-peat:— How

C *D7* *G* *Cm* *G°* *G7* *C* *F7* *C* *F7*

long has this been go-ing on?— Oh, I feel that I could melt;—
long has this been go-ing on?— Dear, when in your arms I creep,—

Cmaj7 *F7* *Cmaj7* *Em6* *Br.* *Em6* *Bm* *Em6*

In-to Hea-ven I'm hurled!— I know how Co-lum-bus felt,—
That di-vine ren-d-z-ous,— Don't wake me, if I'm a sleep,—

Bm *Em6* *Bm* *Bb+* *mf* *D7* *D°* *Bb*

Find-ing an-oth-er world! Kiss me once,— Then once more—
Let me dream that it's true. Kiss me twice,— Then once more—

D7 *G7* *C7* *Cm7* *G* *G°* *Am7* *D7* *G7*

What a dunce I was be-fore— What a break!— For Hea-ven's sake!— How
That makes thrice, let's make it four!— What a break!— For Hea-ven's sake!— How

C *D7* *G* *G°* *G* *C6* *G*

long has this been go-ing on?—
long has this been go-ing on?—

1. *G* *G°* 2. *G* *C6* *G*

Freight Train

by ELIZABETH COTTEN

Freight train, freight train run so fast, Freight train,
freight train run so fast, Please don't tell what
train I'm on They won't know what route I've gone.

2nd
VERSE
When I am dead and in my grave, No more
good times here I'll crave, Place the stones at any
feet And tell them all that I'm gone to sleep.

3rd
VERSE
When I die, Lord, bur-y me deep, Way down
on old Chest-nut Street, So I can hear old
Num-ber Nine As she comes roll-ing by.

4th
VERSE
When I die, Lord, bur-y me deep, Way down
on old Chest-nut Street, Place the stones at my
feet And tell them all that I'm gone to sleep.

FORGIVE ME

Words by
JACK YELLEN

Music by
MILTON AGER

CHORUS

For - give me! — Please for - give me! — I did - n't mean to
 make you cry. — I love you — and I need you; —
 — Do an - y - thing but don't say good - bye. — Let by - gones —
 — just be by - gones, — We all make mis - takes now and then —
 — I'm sor - ry, — for - give me, my dear, — And let's be
 — sweet - hearts a - gain — For gain. —

Groovin' High

(Quiet)

Words by Kirby Stone
Music by John 'Dizzy' Gillespie

Refrain:

QUI - ET, QUI - ET, There real-ly is - n't an - y

spec - ial need - for a ri - ct. QUI - ET

You nev - er ev - er seem to lose - your speed - Can't ya sigh it,

QUI - ET, If I could on - ly make your lips - take heed, - we could

have a great time - while we're swing-in' a - long. - We, might ev - en hear the bells

ring - in' a - long. Slow - ly, Sweet - ly,

If you and I are gon - na have a ro - mance, - make it nice - ly.

neat - ly, Our love af - fair will stand a bet - ter chance. Keep it

soft - ly, dis - creet - ly, and while the oth - er cou - ples

start_ to dance_ We'll take a fl - er and light up the fire_ of

love. love.

A Night in Tunisia

Words by John Hendricks
Music by John 'Dizzy' Gillespie

MEFRAIN

The moon is the same moon a - bove you, A - glow with its cool eve - ning light; But

shin - ing at NIGHT IN TU - NI - SIA, nev - er does it shine so bright. The

stars are a - glow in the heav - ens, But on - ly the wise un - der - stand; That

shin - ing at NIGHT IN TU - NI - SIA, They guide you thru the des - ert sand.

Words fail to tell a tale too ex - otic to be - hold. Each night's a

deep - er night, in a world a - ges old. The cares of the day seem to

van - ish, The end - ing of day brings re - lease; Each won - der - ful NIGHT IN TU -

NI - SIA, Where the nights are filled with peace. The

TAKE ME

Words by
MACK DAVID

Music by
RUBE BLOOM

Moderately

I don't know where a star goes when morning does ap - pear. I don't know why the

wind blows, what does it mat - ter dear. — I on - ly know that you are all that's

dear to me, — And I would like to have you al - ways near to me. —

CHORUS Moderately Slow

Take Me I'm yours if you'll take me; — I want you to

make me, — a part of your heart. — Hold me — I dreamed you would

hold me; — now real - ly en - fold me, — say we'll ne - ver part. — All the

love I have to give, I want to give to you, — and as long as I shall live I'll on - ly

live for you. — Take Me — and ne - ver for - sake me; — my dar - ling please

take me — and make me your own. — own. —

GREEN PEPPERS

Bright Tempo

The musical score for "Green Peppers" is written for guitar and voice. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Bright Tempo". The score consists of ten staves of music. The first staff features a series of guitar chords: Gm, C, Gm, C, Gm, C, Gm, C, Gm, C, Gm, C. The subsequent staves contain a melodic line with various chords and accidentals. The chords are: Gm, C, Ab, Gm, Ab, Gm, F, Eb, D, Gm, C, Ab, Gm, Ab, Gm, Cm, Gm, F7, Bb, F7, Bb, Ab, Gm, A7, Am7-5, D, Gm, C, Ab, Gm, Ab, D7, Gm, Gm.

WHIPPED CREAM

By NAOMI NEVILLE

Moderate Bounce

Chords and musical notation are as follows:

Staff 1: F7 Bb7

Staff 2: Db Eb7 Fm Ab Bb Eb7

Staff 3: F7 Bb7 Db

Staff 4: Eb7 Ab

Staff 5: Db

Staff 6: Ab Eb7 Ab Eb7 Ab Adim

Staff 7: Eb7 Ab Db7 C7 Fm D0

Staff 8: Ab Eb7 1. Ab 2. Ab

Staff 9: F7 Bb7 Db

Staff 10: Eb7 Fm Ab Bb Eb7 F7

Staff 11: Bb7 Db Eb7 Ab

I've Got Your Number

From the Broadway Musical Production "LITTLE ME"

Lyric by
CAROLYN LEIGH

Music by
CY COLEMAN

Refrain

The musical score is written on ten staves. Each staff begins with a set of guitar chords indicated by letters and symbols (e.g., G6, Dm7, C6, Cdim, C7, Gm7, Ab7, Eb, Fm7, Cm7, F, Dbmaj7, Cbmaj7, Dbmaj9, C6). The lyrics are written below the notes on each staff. The score includes a refrain section and a final section with first and second endings.

I've GOT YOUR NUM - BER, I know you in - side out,
 You ain't no Ea - gle Scout, You're all at sea!
 Oh, yes, you'll brag a lot, Wave your own flag a lot,
 But you're as - sure a lot, You're a lot like me. Oh,
 I've GOT YOUR NUM - BER, And what you're look - ing for,
 And what you're look - ing for Just suits me fine!
 We'll break the rules a lot, We'll be damn' fools a lot,
 But then why should we not, How could we not com -
 bine, when I've GOT YOUR NUM - BER, and I've got the
 glow you've got, I've GOT YOUR NUM - BER, and
 ba - by, You know you've got mine!

1.
 2.

THE MEXICAN SHUFFLE

Moderato

By
SOL LAKE

G Dm7 G Dm7 G Dm7 G
 G Dm7 G C C# D7
 G Dm7 G C C# D7
 G Dm7 G G7 C Em Am Am7
 G Dm7 Em C Am7 G D7 To Coda
 G C D7 G
 D7 G D7
 Eb Em G D7
 G D7
 D7 C C# D7 D.S. al Coda
 Coda G D7 G

As Recorded by BARBRA STREISAND on Columbia Records

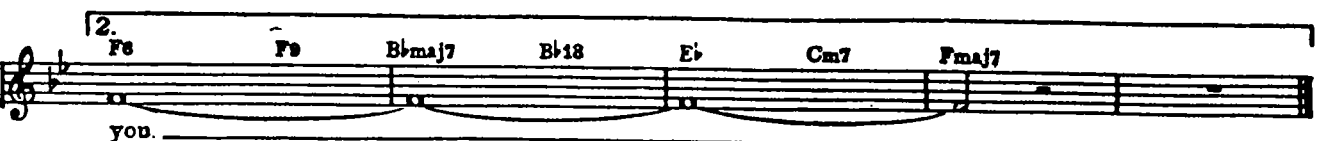
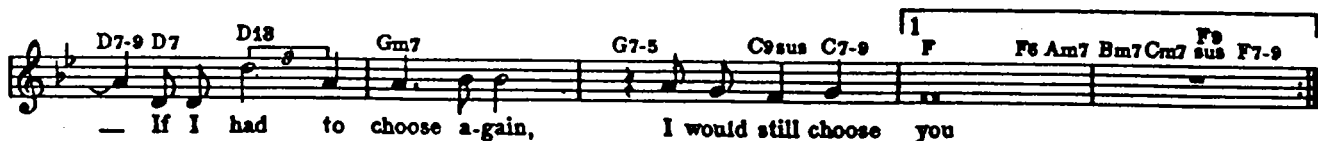
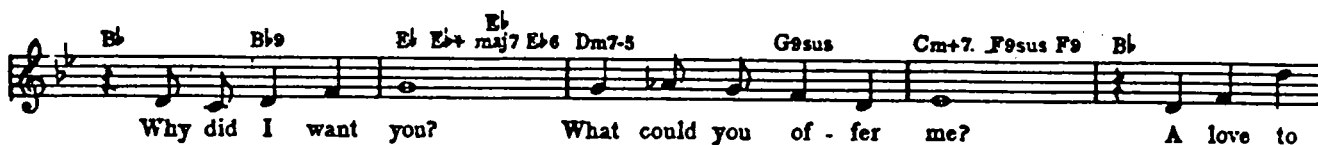
Why Did I Choose You?

Lyrics by
HERBERT MARTIN

From the Broadway Musical "THE YEARLING"

Music by
MICHAEL LEONARD

Chorus



Invisible Tears

Words and Music by
NED and SUE MILLER

IN - VIS - I - BLE TEARS in my eyes — In - cred - i - ble

pain in my heart — In de - struct - a - ble mem - o - ries are

pass - ing in re - view. — Im - pos - si - ble

tho' things may get — im - prob - a - ble, I will for - get —

— In - del - i - ble mem - o - ries of sweet lov - a - ble

you. — You're back a - gain — So I'll let you

in — (Tacet) Al - tho' I'm on - ly see - ing pic - tures from the

past — Those arms are not real — But some - how I

feel — (Tacet) If I'd just close my eyes, then may - be it will last —

— *al Coda* IN - VIS - I - BLE you —

YOU WERE ONLY FOOLING

(While I Was Falling In Love)

Words by
BILLY FABER and
FRED MEADOWS

Music by
LARRY FOTINE

CHORUS

You were on - ly fool - ing But

I was fall - ing in love It's a

sto - ry as old as A - dam and Eve

I was ma - king love, but you were ma - king be - lieve You lied to

me with kis - ses I've tried to stop dream - ing

of But you were on - ly fool - ing me While

I was fall - ing in love. love.

Metro-Goldwyn-Mayer Presents A Martin Ransboff Production "THE CINCINNATI KID"

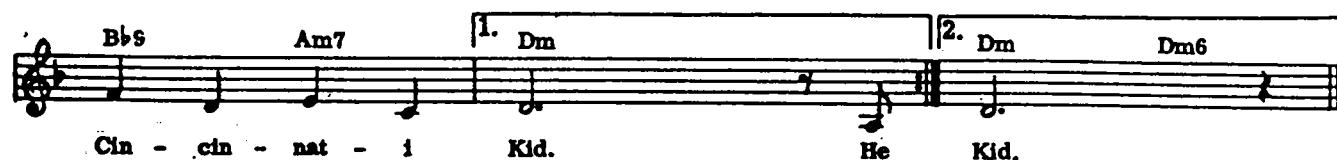
THE CINCINNATI KID

Lyric by
DORCAS COCHRAN

Music by
LA LO SCHIFRIN

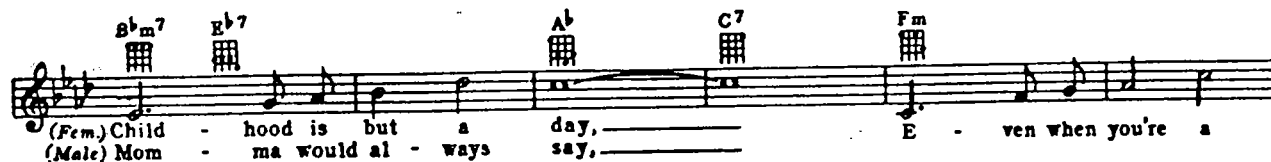
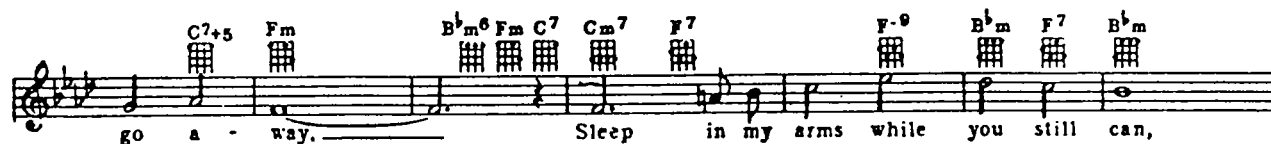
He came with the name Cin-cin-nat-i, A kid with no ace in the
hole; On a hot po-ker pot Cin-cin - nat - i, Had
staked his heart and soul. He'd play night and day like a
de - mon, And pray for that one luck-y day; When the
' lush roy-al flush of his dream-in' Is just a game a -
way. Be - yond all the green - felt shad - ows, His
own queen of hearts will wait; But till he's king of the green - felt
shad - ows, She'll wait and wait and wait. For

Chords: Dm, Am7, Dm, Am7, Dm, Gm7, C7, Fmaj9, F6, Em7-5, A7+5, Dm, G7, Bb9, Am7, Dm, Am7, Dm, Gm7, C7, Fmaj9, F6, Em7-5, A7+5, Dm, G7, Bb9, Am7, Dm, Gm7, C9, F6, Dm7, Gm7, G9, Fmaj7, F6, Em7-5, A7+5, A7, Dm7, G9, Bb9, A9, A7-9, A7.



HUSH-A-BYE

REFRAIN- Slowly, with expression



ESPANA CANI

Paso - Doble

PASCUAL MARQUINA

Arranged by
J. Rosamond Johnson

The musical score is written on eight staves, each containing a single melodic line. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), time signatures (3/4), and dynamic markings. The melody is characterized by a series of eighth and sixteenth notes, often grouped in beams. Chord symbols are placed above the staff at various points: F, F, G, F, E, F, G, F, E, F, Bm7-5, Bm7-5, E, G13, C, F7, Bb, E7, Am, Am, Dm, E, F, F. The score concludes with a final measure on the eighth staff.

The musical score consists of seven staves of music, likely for guitar. The notation includes various chords, scales, and technical markings such as accents, slurs, and fingerings. The chords are labeled with letters and accidentals: A, E7-5, E1-5, Em7-5, Gm6, C9, Dm, C7, and F. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Staff 1: Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord labeled F# and G. The second measure contains a whole note chord labeled F and E. The third measure contains a whole note chord labeled F and F. The fourth measure contains a whole note chord labeled F and F. The fifth measure contains a whole note chord labeled G and F. The sixth measure contains a whole note chord labeled F and F. The seventh measure contains a whole note chord labeled F and F.

Staff 2: The first measure contains a whole note chord labeled A. The second measure contains a whole note chord labeled A. The third measure contains a whole note chord labeled A. The fourth measure contains a whole note chord labeled A. The fifth measure contains a whole note chord labeled A. The sixth measure contains a whole note chord labeled A. The seventh measure contains a whole note chord labeled A.

Staff 3: The first measure contains a whole note chord labeled A. The second measure contains a whole note chord labeled A. The third measure contains a whole note chord labeled A. The fourth measure contains a whole note chord labeled A. The fifth measure contains a whole note chord labeled A. The sixth measure contains a whole note chord labeled A. The seventh measure contains a whole note chord labeled A.

Staff 4: The first measure contains a whole note chord labeled A. The second measure contains a whole note chord labeled A. The third measure contains a whole note chord labeled A. The fourth measure contains a whole note chord labeled A. The fifth measure contains a whole note chord labeled A. The sixth measure contains a whole note chord labeled A. The seventh measure contains a whole note chord labeled A.

Staff 5: The first measure contains a whole note chord labeled A. The second measure contains a whole note chord labeled A. The third measure contains a whole note chord labeled A. The fourth measure contains a whole note chord labeled A. The fifth measure contains a whole note chord labeled A. The sixth measure contains a whole note chord labeled A. The seventh measure contains a whole note chord labeled A.

Staff 6: The first measure contains a whole note chord labeled A. The second measure contains a whole note chord labeled A. The third measure contains a whole note chord labeled A. The fourth measure contains a whole note chord labeled A. The fifth measure contains a whole note chord labeled A. The sixth measure contains a whole note chord labeled A. The seventh measure contains a whole note chord labeled A.

Staff 7: The first measure contains a whole note chord labeled A. The second measure contains a whole note chord labeled A. The third measure contains a whole note chord labeled A. The fourth measure contains a whole note chord labeled A. The fifth measure contains a whole note chord labeled A. The sixth measure contains a whole note chord labeled A. The seventh measure contains a whole note chord labeled A.

This musical score is written for guitar and consists of seven staves. The key signature is D major (two sharps). The notation includes a variety of chords and rhythmic figures:

- Staff 1:** Starts with a D chord, followed by eighth-note patterns. Chords A7 and A7 are indicated above the staff.
- Staff 2:** Continues with eighth-note patterns. Chords A7, D, and D are indicated above the staff.
- Staff 3:** Features a prominent F# chord at the beginning, followed by sixteenth-note runs. Chords A and A are indicated above the staff.
- Staff 4:** Includes a Dm chord, followed by eighth-note patterns. Chords A and D are indicated above the staff.
- Staff 5:** Continues with eighth-note patterns. Chords A7 and D are indicated above the staff.
- Staff 6:** Features eighth-note patterns. Chords A7 and A7 are indicated above the staff.
- Staff 7:** Ends with a series of chords including A7, D, G, A7, and D. The piece concludes with a forte (*f*) and accent (*acc*) marking.

Here's To The Losers

Words and Music by
ROBERT WELLS
JACK SEGAL

Chorus

Here's to those who love not wise-ly, — no, not wise-ly, but too well. To the
those who drink their din-ners, — when the la-dy does-n't show. To the

girl who sighs with en-vy — when she hears that wed-ding bell. To the
girls who wait for kiss-es — un-der-neath the mis-tle-toe. To the

guy who'd throw a par-ty, — if he knew some-one to call. HERE'S TO THE
love-ly sum-mer lov-ers, — when the leaves be-gin to fall.

1. Am7 D7-9 Gm7 Db7 C7
LOS - ERS! Bless 'em all! Here's to

2. Am7 D7-9 Gm7 Gm7-5 F Gm7 F
LOS - ERS! Bless 'em all! Hey! Tom, Dick and

Bbm7 Eb7 Abmaj7 A6 A7
Har-ry, — come in out — of the rain. Those torch-es you

Dm7 G7 Gm7 C7-9
car-ry, — must be drowned in cham-pagne! Here's the

F F# F#dim Gm7 C7
last toast of the eve-ning. — Here's to those who still be-lieve All the

F F# F#dim Gm7 C#
los-ers will be win-ners, — all the giv-ers shall re-ceive! Here's to

Cm7 F7 Bb Eb
trou-ble-free to-mor-rows, — May your sor-rows all be small! HERE'S TO THE

1. Am7 D7-9 Gm7 Gm7-5 F Gm7 F
LOS - ERS! Bless 'em all! Hey! Tom, Dick and

2. Am7 Gm9
LOS - ERS! HERE'S TO THE LOS - ERS! HERE'S TO THE

Am7 F Am7 Ab7 Gm7 Gb7 F#
LOS - ERS! Bless 'em all!

I DIDN'T KNOW ABOUT YOU

Lyric by
BOB RUSSELL

Music by
DUKE ELLINGTON

Slowly

F D7 Fmaj7 G7 Gm7 C7 Cmaj F

if they would ask me I would say— I have had a thrill or so — But

F7 Ddim Bb7 A7 aug 5th D9 Fm6 C Dm7 G9 C9 aug 5th

that goes back to yes-ter-day — A long time a - go.

Chorus Slowly

Gm7 C9 Fmaj7 F6 Bb7 A7 Cm6 D7

I ran a-round with my own lit-tle crowd The u-su-al laughs, Not oft-en but loud and in the

G9 G7 add 6 Gm7 C7 Fmaj7 F6 A7-6 D7 Gm7 C9

world that I knew — I Did-n't Know A-bout You — Chas-ing af-ter the ring on the

Fmaj7 F6 Bb7 A7 Cm6 D7 G9 G7 add 6

mer-ry-go-round Just tak-ing my fun— where it could be found and yet what else could I do —

Gm7 C9 add 6 F Dm G9 Gb7 F6 Cm7 F9

— I Did-n't Know A-bout You — Dar-ling, now I know I

Cm7 F9 Bbmaj7 Bb6 Bbm Bbm7 Eb9

had the lone-li-est yes-ter-day; Ev-'ry day In your arms

Bbm7 Eb7 Ab6 G7 G7-5th C7 aug 5th Gm7 C9

know for once in my life; I'm liv-ing Had a good time — ev-'ry-

Fmaj7 F6 Bb7 A7 Cm6 D7 G9 G7 add 6

time I went out — Ro-mance was a thing I kid-ded a-bout How could I know a-bout love —

Gm7 C9 add 6 1 F Dm Gm7 C9 2 F Dm G9 G7 F6

— I Did-n't Know A-bout You. — You. —

JUST YESTERDAY

231

Words and Music by
PETER De ANGELIS
RUSSELL FAITH

Chorus

Fmaj7 F6 Fmaj7 F6 Dm7
 JUST YES - TER-DAY, We were two lone - ly peo - ple far a - part,
 Bb6 Bbmaj7 Bb6 Bbmaj7
 Who nev - er knew that love was on its way And that it soon would fill our
 C9 C7sus C7 Cm7 F7(b9)
 hearts. JUST YES - TER-DAY, the world was emp - ty and our
 Bb6 Bbmaj7 Bb6 Bbm7 Eb7(b9)
 chanc - es were so small, That you and I would ev - er find each oth - er's
 Ab6 Abmaj7 Ab6 C9 Gm7 C7 Fmaj7 F6 Fmaj7 F6
 lone - ly arms at all. But now to - day seems so much bright - er than our
 Dm7 Bb6 Bbmaj7
 yes - ter-day, Some-how our two lost dreams have found their way
 Bb6 Bbmaj7 C9 C7sus C7 Cm7
 And now to - geth - er walk as one. And here at last,
 F7(b9) Bb6 Bbmaj7 Bb6 Bbm
 the once im - pos - si - ble has come to pass for us. We're
 Fmaj7 F6 Fmaj7 F6 Dm7
 heart to heart, two lone - ly peo - ple once so far a - part,
 Bb6 Bbmaj7 Gm7 C7(b9)
 Have found their love and now will nev - er be two lone - ly peo - ple an - y
 1. Fmaj7 F6 Gm7 C7 2. Fmaj7 F6
 more. JUST more.

Moment To Moment

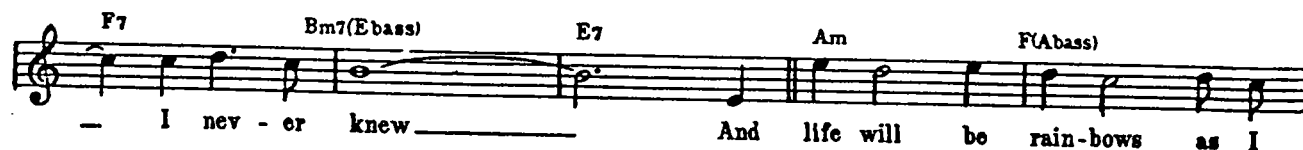
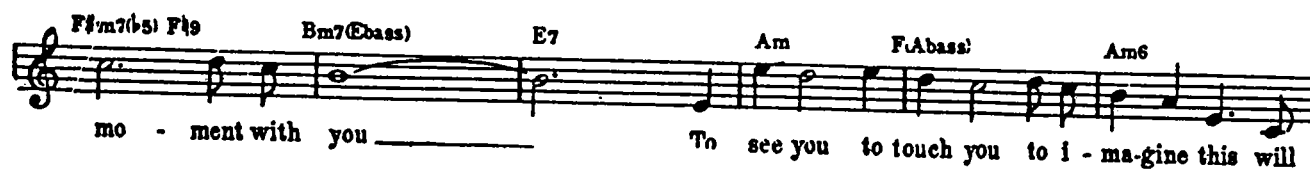
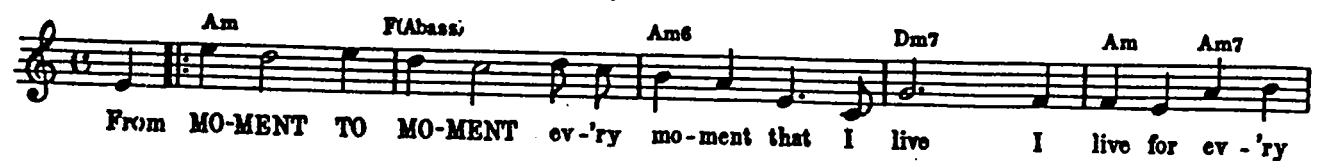
From The Mervin Le Roy Production

"MOMENT TO MOMENT"

A Universal Picture

Lyric by
JOHNNY MERCER

Music by
HENRY MANCINI



LET ME LOVE YOU

Words and Music by
BART HOWARD

LET ME LOVE YOU, Let me say that I do, If you
lend me your ear, I'll make it clear, the way that I do! Let me
whis - per it, Let me sigh it, Let me sing it, my dear,
Or I will cry it! LET ME LOVE YOU, Let me
show that I do, Let me do a mil - lion im - pos - si - ble things, So you'll
know that I do! I'll buy you the dawn, if you LET ME LOVE YOU to -
day;
1. And if that's not e - nough, I'll buy you the first of
2. And to - mor - row I'll send you mer - ri - ly on your
May! LET ME way!

AS SUNG BY BING CROSBY IN THE PARAMOUNT PICTURE "DIXIE"

If You Please

Words by
JOHNNY BURKEMusic by
JIMMY VAN HEUSEN

Refrain

Did I see moon-light and mag-no-lia trees? Smile a-gain, my

dar-ling, if you please. _____ Did I hear mu-sic on a

warm spring breeze? Speak a-gain, my dar-ling, if you please. _____

_____ Did I feel cool Sep-tem-ber rain just then? _____ If you

please, touch my cheek with your hand a-gain. When you are

near me I can dream with ease, And I'm yours, my

dar-ling, if you please. _____ please. _____

11 12

It's A Lonesome Old Town

(When You're Not Around)

By HARRY TOBIAS
& CHAS. KISCO

CHORUS

The musical score is written on ten staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). Chords are indicated by letters and numbers above the staff lines. The lyrics are written below the staff lines, with some words spanning across multiple staves. The score includes a chorus section and a final line with a double bar line and a repeat sign.

It's a lone some old town when you're not a -
round I'm lone - ly as I can
be I nev - er knew how
much I'd miss you but now I can
plain - ly see It's a
lone - some old town when you're not a -
round How I wish you'd come back to
me It's a me

Chords: F#mi, C#7, F#mi, C#7, Aaug5, F#mi, Bmi, F#7, Bmi, F#mi, G#7, D7, C#7, D7, C#7, F#mi, C#7, F#mi, C#7, E7, Aaug5, F#mi, D7, C#7, F#mi, C#7, F#mi, Bmi, F#mi.

Metro-Goldwyn-Mayer Presents An Anatole de Grunwald Production "THE YELLOW ROLLS-ROYCE"

SHE'S JUST A QUIET GIRL

(MAE)

Lyric by
PAUL VANCE

Music by
RIZ ORTOLANI

The musical score is written for a single melodic line in G major, 4/4 time. It consists of nine staves of music. The lyrics are written below the notes, with some words hyphenated across bar lines. Chord symbols are placed above the staff at various points. The score begins with a treble clef and a key signature of one sharp (F#).

She's Just A Qui - et Girl, - A

sim - ple kind of girl, - In a lit - tle world of her own; But

don't you get me wrong, - When night time comes a - long, - She's the

wild - est girl I've known. She's the star per - form - er at a ca -

fe called El Pus - sy - cat, The one who danc - es a - round wig - gling her

fan; She's real - ly tim - id and shy, But

ev - 'ry run - a-round guy Wish - es his girl could move the way she

can, yeh! She's Just A Qui - et Girl, - A

G6 Gmaj.7 Am7 D7-9

real old fash - ioned girl, — That you'd take home for mom to see; —

G Am7 D7 G Gmaj.7 G Gmaj.7

Yes, a ver - y spe - cial girl, — A Sun - day kind of girl, — Who's got

Am7 D7 1. G6 2. G6

eyes for on - ly me. — A me. —

THE POET'S DREAM

Refrain

Long aft - er po - ets dis - ap - pear, The songs they wrote will
Long - temps, long - temps, long - temps a - près que les pp - tées ont

2 still be there; On your lips, in the
dis - pa - ru Lours chan - sons sourient en -

3 streets, — ev - 'ry - where. —
cote dans les rues

4 The dreams they weave of life and love, Gay sou - ve - nirs that whis - per of
Leur âme lé - gère et leurs chan - sons qui ren - dent gais, qui ren - dent tristes

5 laugh - ter and tears, — Will warm your hearts, — Down through the years. —
Filles et gar - çons, — Bour - geois ur - tistes — Ou ou - ra - bonds. —

Recorded by TRINI LOPEZ on Reprise Records

ARE YOU SINCERE

Words and Music by
WAYNE WALKER

Moderately

Arc You Sin - cere _____ when you say. "I

love you?" _____ Are You Sin - cere _____ when you

say. _____ "I'll be true?" _____ Do you

mean _____ ev-'ry word _____ that my ears _____ have

heard? _____ I'd like to know _____ which way to go. _____ Will our love

grow, _____ Are You Sin - cere? _____ Are You Sin -

cere _____ when you say _____ you miss me? _____

Are You Sin - cere _____ ev-'ry-time _____ you

Guitar chords: Cmaj7, Dm7, G7, Fm, F, C, F6, Am7, G7+, Cmaj7, Dm7.

(Guitar tacet)

Kiss me? And are you real-ly
mine ev-'ry day all the time; I'd like to
know which way to go, Will our love grow,
Are You Sin - cere?

THEME FROM ROUTE 66

By
NELSON RIDDLE

Moderate

F F7 B \flat E \flat 7 B \flat C7 F

PENNSYLVANIA 6-5000

Chorus, *Moderately (with a swing)*

Num-bers I've got by the doz - en — ev - 'ry-one's un-cle and

cous - in — But I can't live with-out buzz - in' —

Penn-syl-van-ia Six, Five Thou-sand I've got a sweet-y I know there

Some-one who sets me a - glow there Gives me the sweet-est 'bel -

lo there" Penn-syl-van-ia Six, Five Thou-sand We don't say "how are

— you" and ver - y sel - dom ask — "what's new?" — In -

stead we start and end each call — with "ba-by con-fi-den-tial-ly I —

— iove you" — may - be it sounds a bit fun - ny —

When I'm a - way from my hon - ey — here's what I do with my mon - ey —

1. G Guitar Tacet (spoken) D+ 2. G Guitar Tacet (spoken) G

Penn-syl-van-ia Six, Five Thou-sand Penn-syl-van-ia Six, Five Thou-sand

Tuxedo Junction

Words by
BUDDY FEYNE

Music by
ERSKINE HAWKINS
WILLIAM JOHNSON
and JULIAN DASH

Medium swing

VOICE B^b E^b $F7$

Feel-in' low!

B^b E^b $F7$ B^b E^b E^{dim} B^b $F7$ B^b

Rock-in' slow. Want to go Right back where I be-long.

CHORUS B^b E^b7 $F7$ B^b E^b7 $F7$

Way down South, In Bir-ming-ham, I mean South in Al-a-bam's an old

B^b E^b E^{dim} B^b $F7$ B^b $F7$ B^b

place Where peo-ple go to dance the night a-way. They all drive or walk

E^b7 $F7$ B^b E^b7 $F7$ B^b

— For miles to get jive That South-ern style, S-low jive That makes

E^b E^{dim} B^b $F7$ B^b B^b9 E^b E^b7

— you want to dance 'til break of day. It's a junc-tion Where the

B^b E^b7 B^b7 E^b E^b7 B^b

town folks meet. At each func-tion, In their tux they greet

$Cm7$ $F7$ B^b E^b $F7$ B^b E^b7 $F7$

— you. Come on down, For-get your care, Come on down You'll find me there. So long

B^b E^b E^{dim} B^b $F7$ B^b $F7$ B^b

town! I'm head-in' for TUX-E - DO JUNC-TION now. Way down —

Guess I'll Hang My Tears Out To Dry

Words by
SAMMY CAHN

Music by
JULE STYNE

Slowly

The torch I car-ry is hand-some;

It's worth it's heart-ache in ran-som. And when the twi-light steals, I

know how the la-dy in the har-bor feels.

Refrain (slowly)

When I want rain, I get sun-ny weath-er; I'm just as blue as the sky.

Since love is gone, Can't pull my-self to-gether.

Guess I'll hang my tears out to dry. Friends ask me out,

I tell them I'm bus-y, Must get a new al-i-bi.

I stay at home, And ask my self where is ^{he}_{she} Guess I'll hang my tears out to dry.

C Gm7 C7 Gm7 C7
 Dry lit - tle tear - drops, My lit - tle tear - drops,

F C9+5 F6 Em7 A7
 Hang - ing on a string of dreams. Fly lit - tle mem - 'ries,

Gm6 A7 Dm Dm7 Fm6
 My lit - tle mem - 'ries, re - mind {him her of our cra - zy

G7 Em7 Ebm7 Dm7 G7+
 schemes. Some - bod - y said — Just for - get a - bout {him her

Cmaj7 Am Cm9 G7(sus6) Gm7 C7(9b)
 I gave that treat - ment a try; — Strange - ly e - nough, I

F Fm C
 got a - long with - out {him her Then one day he passed me right by, —

B7 Bdim Fm C(sus.9) Cdim Dm7
 — Oh well, I guess I'll hang my tears out to dry. —

1.C Dm7 G7 2.C
 (Repeat section)

I GUESS I'LL HAVE TO DREAM THE REST

Words by
MICKEY STONER and MARTIN BLOCK
Music by HAROLD GREEN

Refrain

I GUESS I'LL HAVE TO DREAM THE REST,

you can't re-mem-ber the things that we said, - Those nights that my shoul-der held

your sleep - y head; - If you be - lieve that part - ing's best, - I

GUESS I'LL HAVE TO DREAM THE REST. - I

guess I'll have to dream a - lone, Of hon - ey - moon cruises once

dear to my heart, - Of one room a - part - ments where

we said we'd start, - Of fool - ish things we planned to own, -

Chords: *Fm7, Bb7, Eb6, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Bbm6, C7+5, C7, Gm7, C7, F7, Eb7, Bb7, Eb6, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Bbm6

I guess I'll have to dream a - lone. —

I can see that your heart has gone a - stray, —

As for me I'll love you the same old way —

I guess I'll have to dream the rest There'll

be no friends wait-ing to throw shoes and rice; — Those heav-en - ly mo-ments will

nev - er come twice I'm thank-ful for the hours you've bless'd I

guess I'll have to dream the rest. —

IT'S A PITY TO SAY GOODNIGHT

Words and Music by
BILLY REID

IT'S A PIT-Y TO SAY "GOOD - NIGHT", _____ Be-cause I nev-er saw stars so bright,
_____ But if you got-ta go home, you got-ta go home, Give me a
good - night kiss. _____ It's a pi - ty to say - "fare - well,"
_____ Be-cause the man in the moon won't tell, _____ But if you
got-ta go home, you got-ta go home, Give me a good-night kiss. _____
How's a-bout to-mor - row night, just you _____ and me? _____
I'll be wait - ing for _____ you, dar - ling, _____ Un-der - neath the
ap - ple tree.. IT'S A PIT-Y TO SAY - "GOOD - NIGHT", _____ Be-cause I
want you to hold - me tight, _____ But if you got-ta go home, you got-ta
go home, Give me a good - night kiss. _____ IT'S A _____

HOT TODDY

HOT TOD-DY sure makes a bod - y feel might - y nice,
 Four swal-lows of hot, HOT TOD-DY, you're think - ing twice,

might - y nice. One swal-low of hot, hot tod - dy's worth
 think - ing twice. Five swal-lows of hot, HOT TOD-DY, they're

an - y price. an - y price. Two swal-lows of
 throw - ing rice, throw - ing rice. You're need-in' some

hot, HOT TOD-DY will break the ice, break the ice.
 hot, HOT TOD-DY take my ad - vice,

Three swal-lows of hot, HOT TOD - DY will add the spice.

D.S. al Fine CODA
 my ad - vice. Start cook-ing with

hot, HOT TOD-DY and coast to par - a-dise.

p espressivo

"Come to me, my sweet Prin - cess, To my heart—

Gm *Cm*

I would thee press, All my love for ev - er

F6 *Gm cresc.* *C7* *F7*

thine, Thou, be - lov'd, shalt be my shrine!

p Bb *Dm* *Gm*

Dream - y eyes of Lo - tus - dew, Sweet - est lips

Gm *Cm cresc.*

of ro - sy hue, Fill my soul with joy se -

F7 *f G7* *rall.* *F7* *Bb* *Ist Verse.*

- rene, Come to me, my Per - sian Queen."

Bb *2nd Verse.* *Dm f** *Gm* *Gm*





Queen." Ah, Ah,

poco a poco dim. *Dm* *Gm* *Dm* *dim.*







Ah, Ah,

"Blue Orchids"







Very Slowly (*with feeling*)

Refrain    






I dreamed of two blue or-chids, Two beau-ti-ful blue or-chids, one









night— while in my lone-ly room. I dreamed of two blue or-chids, So





full of love and light, That I want-ed to pos-sess each ten-der bloom.









Then my dream took wings and through a thou-sand springs, blue or-chids seemed in a world a -











part, But when I met you some-thing pale and blue— Came

steal-ing from the mead-ows of my heart I saw my two blue or-chids, My

beau-ti-ful blue or-chids, last night and what a sweet sur-prise. When you looked at me

It was plain to see, Blue or-chids on-ly bloom in your eyes.

I'D LOVE TO LIVE IN LOVELAND

With A Girl Like You

Words and Music by
W. R. WILLIAMS

G D+ G D7 G E7 A7
I'D LOVE TO LIVE IN LOVE-LAND with a girl like you. And

D7 Am7 D7 G G dim. G Am7 D7 G D+
ev - 'ry day a hol - i - day with skies of ba - by blue. Where ros - es

G D7 G E7 A7 Em7 Gm6 A7 D7 G C Cm6
bloom for - ev - er, and sweet-hearts are al - ways true, I'D LOVE TO LIVE IN

G Dm E7+9 E7 A7 D7 1. G A9 D7 2. G
LOVE-LAND with a girl like you. I'D you.

Learnin' The Blues

Words and Music by
DOLORES VICKI SILVERS

Refrain Bdim Cm7 F7 Bdim
The ta - bles are emp - ty, The dance floor's de - sert - ed, You play the same

Cm7 F7 Bb Bb7+9 Eb
love song, It's the tenth time you've heard it. That's the be - gin - ning,

Ebm Bb Bdim Cm7
Just one of the clues, You've had your first les - son,

F7 Eb7 Bb Bdim Cm7
In LEARN-IN' THE BLUES. The cig - a - rettes you light,

F7 Bb Bdim Cm7
One aft - er an - oth - er, Won't help you for - get {her} {him}

— And the way that you love ^{her;}_{him;} You're on - ly burn - ing — A torch you can't

lose, But you're on the right track, — For LEARN - IN' THE

BLUES. When you're at home a - lone, The blues will taunt you con-stant-

ly, When you're out in a crowd, The blues will haunt your mem-o -

ry. The nights when you don't sleep, — The whole night you're

cry - in', But you can't for - get ^{her;}_{him;} — Soon you e - ven stop

try - in'; You'll walk the floor — And wear out your

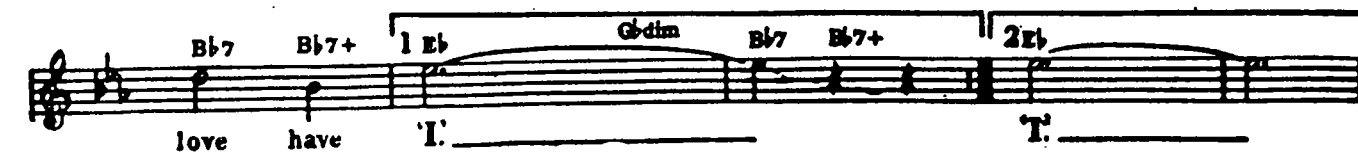
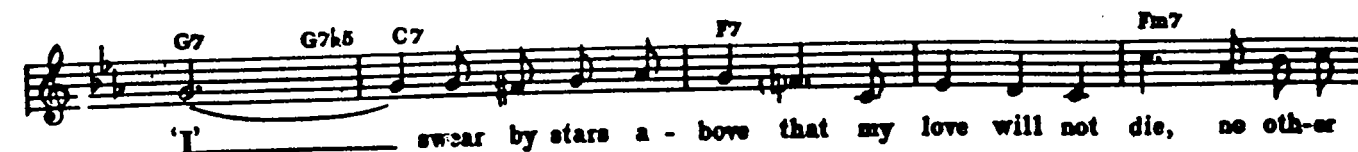
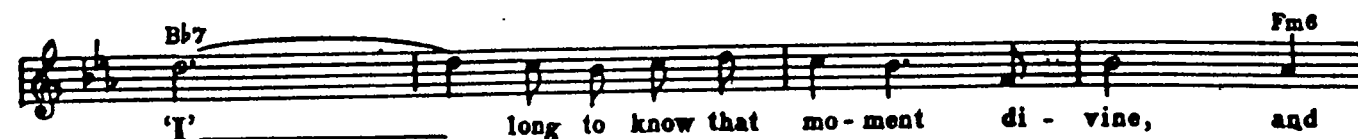
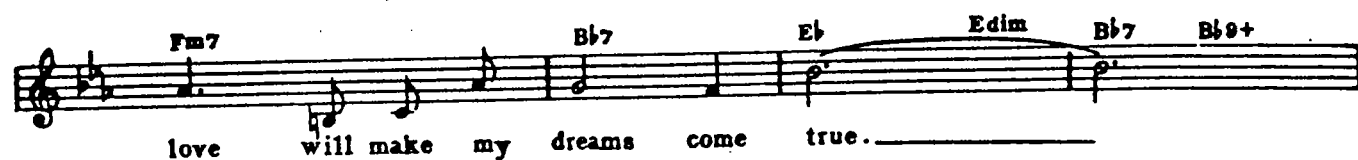
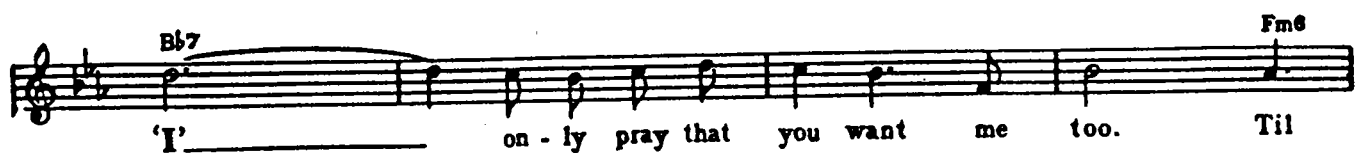
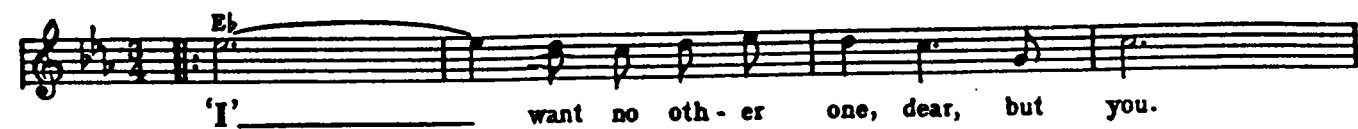
shoes. When you feel your heart break, — You're LEARN - IN' THE

1. Bb Bb7 Eb Gb F9 Bdim 2. Bb Bb7 Bdim Ebm Bb
 BLUES. The ta - bles are BLUES. —

"L"

By
MILTON BERLE
BUDDY ARNOLD
ROBERT MELLIN

Slow Waltz



I Feel Like A Feather In The Breeze

Words and Music by
MACK GORDON
& HARRY REVEL

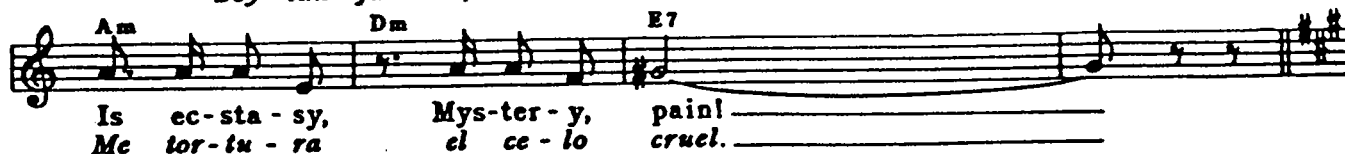
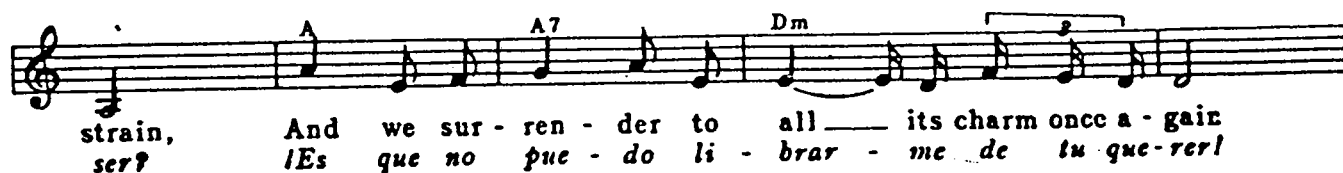
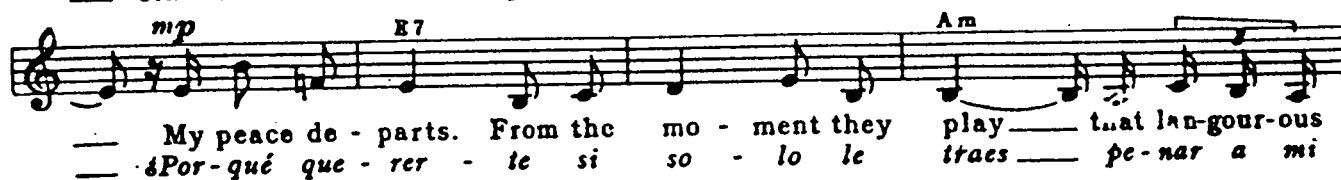
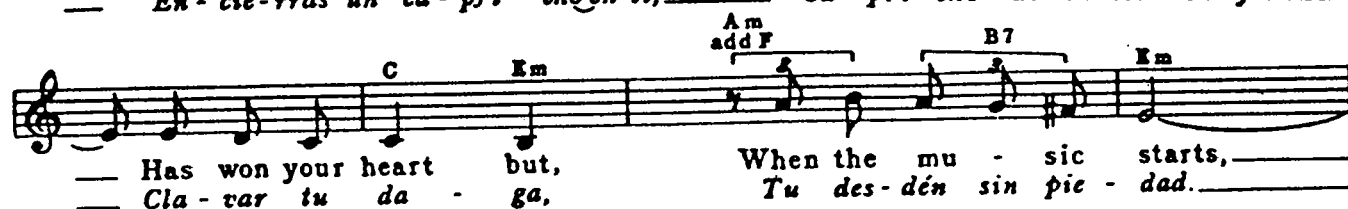
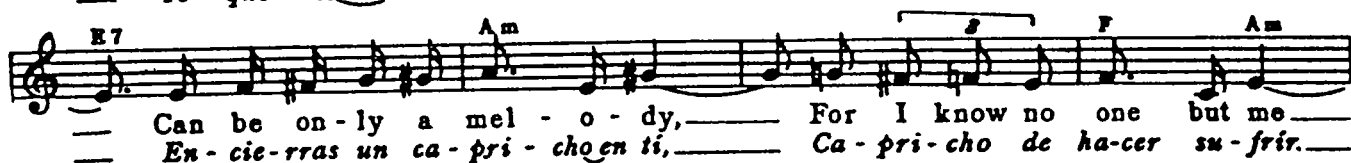
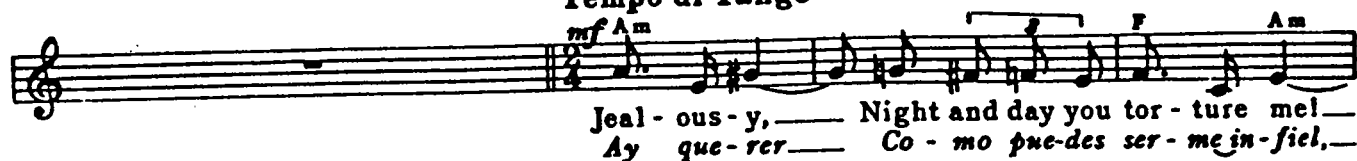
Refrain

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (Bb). Chords are indicated by letters with numbers (e.g., Eb, Fm7, F#dim, G7, Ab, Bb7, Bb+7, D6, B7, Bb7, Bb+7, Fm, D6, Eb, Fm7, F#dim, Bb7, Cm, Am7-5) and are often accompanied by a small guitar icon. The lyrics are written below the notes, with some words hyphenated across lines. The score includes a refrain and a final chorus with first and second endings.

I feel like a feath - er in the breeze Rid - ing on high, high in the
sky, hon - ey, and I'm walk - in' on air. — Since the mo - ment that you told me that you
care. Feel like a feath - er in the breeze Floating thru space in your em -
brace. Dancing on clouds' way up a - bove — Since the sec - ond that you beck - oned to my
love. I'm hap - py, so hap - py when you're near — My troub - les just
dis - ap - pear — As soon — as you're by my side — I'm sat - is - fied. — I
feel like a feath - er in the breeze hav - ing my fun, kiss - ing the sun And it's be -
cause you are the one — So I'm sing - in' like the bird - ies in the trees, And I
1. feel - in' like a feath - er in the breeze 2. feel - in' like a feath - er in the breeze

JALOUSIE

Tempo di Tango



REFRAIN



mine as we sway _____ Your eyes give the an-swer I'm dream-ing
 lien - to cl a - mor _____ Em - bru - jo y en - sue - ño e - ras pa - ra

of, _____ That soft word your cruel lips will nev - er say!
 mí, _____ Per - fu - me y el vi - no em - bria - ga - dor!

I fear that the mu - sic will end _____ And
 Fue un tan - go su - til na - da más, _____ De -

shat - ter the spell it may lend, _____ To make me be -
 li - rio y sue - ño fu - gaz, _____ A - pren - de a que -

lieve, When your eyes just de - ceive, And it's on - ly the
 rer, Sin men - tir, y se - rá rea - li - dad nues - tro

tan - go you love. We love.
 tan - go de a - mor. Bai - mor.

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

By
 RUSS MORGAN, LARRY STOCK
 and JAMES CAVANAUGH

Moderato

You're no - bod-y 'til some - bod-y loves you, You're no - bod-y till

some - bod-y cares; You maybe king you may pos - sess the

world and its gold, But gold won't bring you hap - pi - ness when you're grow - ing old;

The world still is the same you'll nev - er change it, As

sure as the stars shine a - bove; You're no - bod-y 'til

some - bod-y loves you, So find your-self some - bod-y to love.

Let's Call The Whole Thing Off

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain *p - mf*

You say ee - ther And I say eye - ther, You say nee - ther And
You say laugh - ter And I say lawf - ter, You say af - ter And

mf

I say ry - ther; Ee - ther, eye - ther, nee - ther, ny - ther, — Let's call the whole thing
I say awf - ter; Laugh - ter, lawf - ter, af - ter, awf - ter, — Let's call the whole thing

off! off! You like po - ta - to and I like po - tah - to, You like to - ma - to and
You like va - nil - la and I like va - nel - la, You, sa's' - pa - ril - la and

I like to - mah - to; Po - ta - to, Po - tah - to, To - ma - to, To - mah - to!
I sa's' - pa - rel - la; Va - nil - la, va - nel - la, — Choc - late, — straw - bry!

mf

Let's call the whole thing off! But oh! If we call the whole thing

off, Then we must part. And oh! If we ev - er part, Then

that might break my heart! So, if you like pa - ja - mas And I like pa - jah - mas,
So, if you go for oyst - ers And I go for erst - ers

I'll wear pa - ja - mas and give up pa - jah - mas. For we know we
I'll or - der oyst - ers and can - cal the erst - ers.

need each oth - er, So we bet - ter call the call - ing off off.

Let's call the whole thing off! off!

I've Got A Crush On You

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

7 *p-mf*

B♭ma7 *A9* *E♭* *Cm7* *F7*

I've got a crush on you, — sweet-ie pie, —

B♭ma7 *A7* *E♭* *Cm7* *F7*

All the day and night-time hear me sigh. — I

B♭ *Gm7* *C7* *B7* *Cm7* *Gm7*

nev - er had — the least no - tion — that I could

C9 *B7* *C7* *F7* *C+* *F7* *Cm7* *C+* *B♭ma7* *A7*

fall with — so much e - mo - tion. — Could you care?

Cm7 *F7* *B♭ma7* *A7*

— Could you care — for a cun-ning cot-tage

Cm7 *D7+5* *D7* *Gm7* *Am* *Gm7* *C9*

we could share? — The world will par - don my

F6 *B♭ma7* *B♭6* *C9* *A6* *F7*

mush, 'cause I've got a crush, my ba - by, on

1. *B♭* *Gm6* *Cm7* *F7* 2. *B♭* *Gm6* *F7* *B♭*

you. — I've got a you. —

(Why Have A Falling Out) Just When We're Falling In Love

(Formerly called "Robbin's Nest")

Lyric by
BOB RUSSELL

Key of C (C-D)

Tune Uke
G C E A

Music by
SIR CHARLES THOMPSON and
"ILLINOIS" JACQUET

Refrain

You would-n't be an-gry with me, would you? _____ If I per - haps mis-un-der-stood you? _____

Why_ have a fall-ing out, JUST_ WHEN WE'RE FALLING IN LOVE? _____

To-mor-row when skies are get-ting star-ry, _____ Would-n't we get to feel-ing sor-ry? _____

Why_ have a fall-ing out JUST_ WHEN WE'RE FALLING IN LOVE? _____

There'll be some dif-f'ren-ces that "get" us, _____ That nat - ral - ly up-set us, _____

But peo - ple who have met us, _____ All say we go hand-in - glove..

We've got-ten a - long so ver - y nice - ly, _____ Ba-by, and that's my point pre-cise - ly. _____

Why_ have a fall-ing out, JUST_ WHEN WE'RE FALLING IN LOVE? _____

You would-n't be _____ WHEN WE'RE FALLING IN LOVE? _____

DREAMY

Lyric by
SYDNEY SHAW

Music by
ERROLL GARNER

Refrain

Ask me why I have this smile up-on my face, — Ask me why I see a
rain-bow out in space; Well, I must con-fess — you don't need a gen-i-us to guess
It's be-cause I'm DREAM-Y o-ver you. Ask me why the scent of
per-fume fills the air, — Ask me why the sound of mu-sic's ev-ry-where — Well, I
must re-veal — it comes from the glow that I feel, — Just be-cause I'm DREAM-Y o-ver
you. From the first ca-ress, your touch of ten-der-ness — sent me
reel-ing, Re-veal-ing a feel-ing of fall-ing and set-ting my heart all a-blaze; From the
first ca-ress, I found the hap-pi-ness I'll pro-tect al-ways. Now I
know the joy I've nev-er known be-fore, — It's the joy that comes from
some-one you a-dore; — Ask me why and I — have a ver-y sim-ple re-^(opt.)ply,
It's be-cause I'm DREAM-Y o-ver you. Ask me you.

261

FURS

A WORLD OF LOVE

(CAESAR AND CLEOPATRA THEME)

Lyric by
SID WAYNEMusic by
ALEX NORTH

Moderately slow, reflective

Gm Gm6 (tacet) Gm
 A world of love,

Dm Gm
 is mine a - lone, A world of love, no one has

Dm Gm Dm
 known. And yet they speak, of such a place

E7-5 A7-9 Dm
 Be - yond the stars, through time and space, So this is

Bb Gm Am F Gm
 par - a - dise, tru - ly par - a - dise, I dared to

Ebmaj7 Am7 Gm F G A Bb Ab Gb
 dream of, My wild - est fan - ta - sy could nev - er

F Gb F Eb D C A E7-5 A
 bring to me, Such lips, so filled with love!

(tacet) Gm Dm
 Lost in your kiss, here I will stay 'Til there's no

Gm Dm Gm
 night, 'Til there's no day. What great - er gift,

C9 F Bbmaj7 E7-5 A7-9 Dm
 could ev - er be? A world of love, you gave to me,

Bbmaj7 Am7 Dm Am7 Dm
 You gave to me, a world of love.

Lyric by
BEN RALEIGH

Wonderful! Wonderful!

Music by
SHERMAN EDWARDS

263

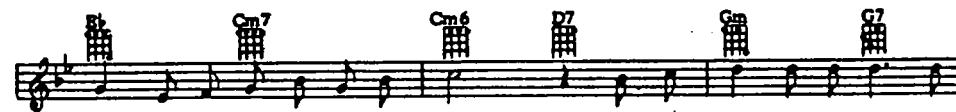
REFRAIN * Bb6



Some-times we walk hand in hand by the sea And we breathe in the cool salt-y
Some-times we stand on the top of a hill And we gaze at the earth and the



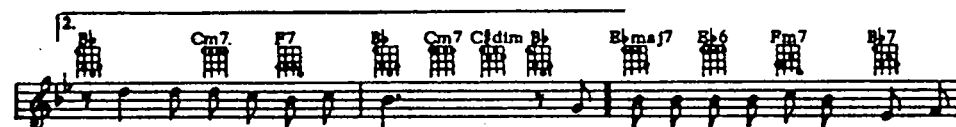
air;
sky. You turn to me with a kiss in your eyes And my
I turn to you and you melt in my arms, There we



heart feels a thrill be-yond com - pare!
are, dar-ling, on - ly you and I Then your lips cling to mine, it's
What a mo - ment to share, it's



WON - DER - FUL! WON - DER - FUL! Oh, so won - der - ful, my love!
WON - DER - FUL! WON - DER - FUL!



Oh, so won - der - ful, my love! This world is full of won - d'rous things, it's



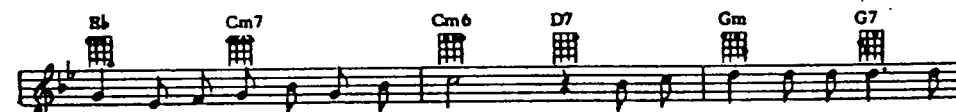
true, But they would-a't have much mean-ing with-out you.



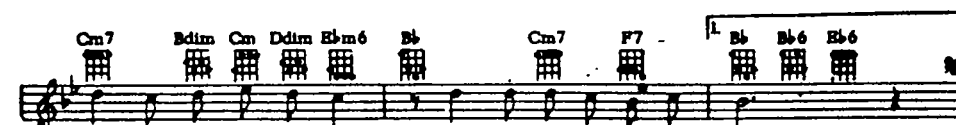
Some qui - et eve-nings I sit by your side And we're lost in a world of our



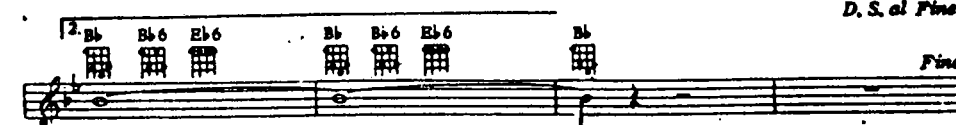
own; I feel the glow of your un - spo - ken love, I'm a -



were of the treas-ure that I own. And I say to my-self, it's



WON - DER - FUL! WON - DER - FUL! Oh, so won - der - ful, my love!



love'

D. S. al Fine

Fine

You Oughta Be In Pictures

Moderato

Words by
EDWARD HEYMANMusic by
DANA SUESSE

Refrain *p-mf*

You ough-ta be in pic-tures. You're won-der-ful to see,
 You ough-ta be in pic-tures. You're won-der-ful to see,
 You ough-ta be in pic-tures. You're won-der-ful to see,

You ough-ta be in pic-tures, Oh what a hit— you would be! —
 You ough-ta be in pic-tures, Oh what a hit— you would be! —
 You ough-ta be in pic-tures, Oh what a hit— you would be! —

Your voice would thrill a na-tion, Your face would be a-dored,
 You're love-ly as a Craw-ford, Like Dav-ies you are gay;
 You're hand-some as a Ga-ble, You're heat-thy as a Mix,

You'd make a great sen-sa-tion— With wealth and fame— your re-ward;—
 You sure-ly should be of-fered— A star-ring part— right a-way.—
 You sure-ly should be a-ble— To pho-to-graph— like a Dix.—

And if you should kiss the way, you kiss when we are all a-lone,—
 You're sweet as a Gay-nor and you're as hot as the gal-named West;—
 You sure-ly should sing like Bing in a way that is non-cha-lant;—

You'd make ev-'ry girl and man, a fan wor-ship-ing at your throne.—
 You'd make e-ven Gar-bu-jea-lous if you took a mov-ie test.—
 You've got more than Bar-ra-mure and what more could a per-son want?—

You ough-ta shine as bright-ly— As Ju-pi-ter and Mars;
 You ough-ta dress like Tash-man, And ride in mo-tor cars;
 You ough-ta dress like Pow-ell, And ride in sport-y cars;

You ough-ta be in pic-tures, My star of stars! stars! —
 You ough-ta be in pic-tures, My star of stars! stars! —
 You ough-ta be in pic-tures, My star of stars! stars! —

From the 20th Century-Fox TV Production of James A. Michener's "ADVENTURES IN PARADISE"

ADVENTURES IN PARADISE

Lyric by
DORCAS COCHRAN

Music by
LIONEL NEWMAN

The musical score is written for voice and piano. The key signature has one flat (Bb), and the time signature is 4/4. The melody is primarily in the treble clef, with some piano accompaniment in the bass clef. Chord symbols are placed above the staff lines. The lyrics are written below the staff lines, with some words underlined. The score consists of 10 staves of music.

Chord symbols: Db7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Gb, F, Db7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Gb, F, Bb, C9, F, Bbm, Eb9, Ab, Gm7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Db7, C7, F8.

Lyrics:
I have known _____ AD-VENT-URES IN PAR - A - DISE, _____ I fol-lowed a
dream _____ to man-y a shore. _____ All a -
lone _____ in har-bors of pearl and spice, _____ I searched for a
face, _____ a face to a - dore. _____ While the
ten - der stars, _____ high in the blue, made love to the night, -
I have begged the stars _____ to lead me to that
one love-ly shore called "Ev - er-more." Then you _____ walked in - to my
par - a - dise, _____ And my hap - py heart _____ ad - ven-tures no
more. _____ I have more. _____

*Based on a novel by HERMAN WOUK
A VERY PRECIOUS LOVE

from the Warner Bros. Picture
 "MARJORIE MORNINGSTAR" *

Words by
 PAUL FRANCIS WEBSTER

Music by
 SAMMY FAIN

A VER - Y PRE - CIOUS LOVE, — is what you are to me. —

A stair-way to a star, a night in Shan-gri-la, of ec - sta-sy; —

Lan-terns of gold, lan - terns of blue,

Twinkle in the shad-ows while I dance with you; — An ech-o in the wind, —

a-cross the sum-mer lake — Is say-ing you should know, that

lan-terns lose their glow and hearts can break; — So hold me close my

dar - ling; then kiss me ten - der - ly And give your pre - cious love, your

ver - y pre - cious love to me. — A me. —

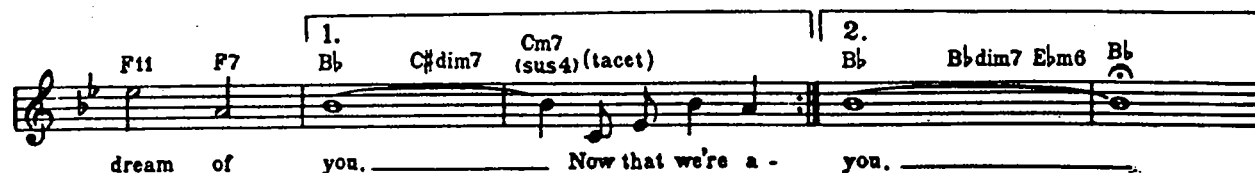
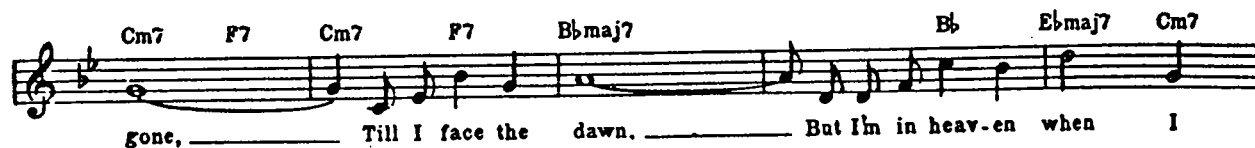
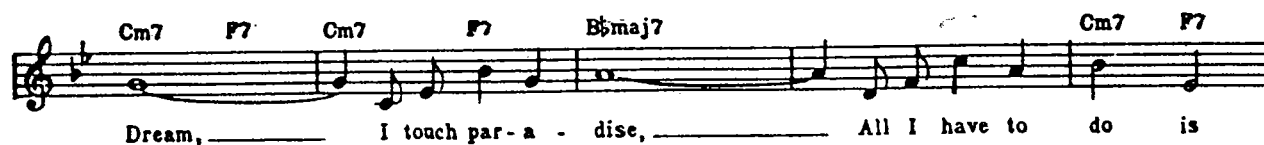
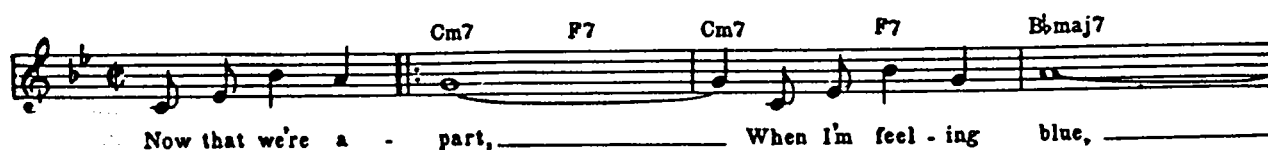
Chords: F, Cm6, D7, Gm, Gm7, C7, F, Cdim, Gm6, A7, A7+5, Dm, Dm7, G7, Dm7, C, A7-9, G7, Gm7, C9, F, F, Cm6, D7, Gm, Bm7, E7, Am7, D7, Gm, Bbm6, F, Gm7, C7-9, F, Dm7, Gm7, C9, F, Bb, F.

THEME FROM THE VICTORS

(MY SPECIAL DREAM)

Lyrics by FREDDY DOUGLASS
and HOWARD GREENFIELD

Music by SOL KAPLAN



Young And Foolish

Words by
ARNOLD B. HORWITT

Music by
ALBERT HAGUE

Refrain (slowly, with expression)

Young and fool- ish, Why is it wrong to be
 young and fool- ish? We have - n't long to be.
 Soon e - nough the care - free days, the sun - lit days go by.
 Soon e - nough the blue - bird has to fly. _____

We were fool- ish, One day we fell in love.
 Now we won - der What we were dream - ing of?
 Smil - ing in the sun - light, Laugh - ing in the

The musical score is written on a single staff in treble clef. It includes guitar chords indicated by letters and numbers above the staff. The lyrics are written below the staff. The score is divided into a Refrain section and several lines of verses. The chords are: Cmaj.7, C6, Dm7, G7, C, Cmaj.7, Gm7, C7, Fmaj.7, Gm6, A7, Dm, Gm6, A7, Dm, C, Cdim, C, E7, Am, Am7, Ddim, D7, G, Dm, Fm6, G7(b), Cmaj.7, C6, Dm7, G7, C, Cmaj.7, Gm7, C7, Fmaj.7, Gm6, A7, Dm, Gm6, A7, Dm, C, E7, E+, Am, Am7.

rain, I wish that we were young and fool - ish a -

gain. gain.

AREN'T YOU GLAD YOU'RE YOU

By
JOHNNY BURKE
JIMMY VAN HEUSEN

Moderato

Ev - 'ry time you're near a rose Aren't you glad you've got a nose?

And if the dawn is fresh with dew, Aren't You Glad You're You? When a mead-ow-

lark ap-pears Aren't you glad you've got two ears? And if our heart is

sing-ing, too, Aren't You Glad You're You? You can see a sum-mer sky Or

touch a friend-ly hand Or taste an ap-ple pie. Par-don the gram-mar, but

ain't life grand?— And when you wake up each morn Aren't you glad that you were born?

Think what you've got the whole day through, Aren't You Glad You're You?

THE BALLAD OF BONNIE AND CLYDE

Words and Music by
MITCH MURRAY & PETER CALLANDER

G C7 D7 C7 D7

Bon-nie and Clyde were pret-ty look-in' peo - ple But I can tell you peop-le they were the
Bon-nie and Clyde ad - vanced their re - pu - ta - tion And made the gra-du - a - tion in - to the
Act-ing up-on re - li-a-ble in-for - ma - tion A fed-'ral de - pu - ta - tion laid a

C7 G C7 D7

de - vil's child ren Bon - nie and Clyde be - gan their e - vil do - in' One
bank-ing bus 'ness "Reach for the sky" sweet - talk-ing Clyde would hol - ler As
dead-ly am bush When Bon - nie and Clyde came walk-ing in the sun-shine A

C7 D7 C G G C

To Coda

la - zy af-ter-noon down Sa - van-nah way They robbed a store and high-tailed out-a that town
Bon-nie load-ed dol - lars in-to the bur - lap bag Now one brave man he tried to take them a - lone
half a do - zen car-bines op-ened

G7 C G E7 A7 D7

Got clean a - way in a sto-len car and wait-ed till the heat died
They left him ly-ing in a pool of blood and laugh-ed a-bout it all the way

G G7 G° Cm G D7 G7 C7 D7

down
home

C7 D7 C7 G C7 G G7 C7

Bon-nie and Clyde got to be pub-lic e-ne-my

E°7 D7 G G7 C7 E°7 D7 G

num-ber one Run-ning and hid-ing from ev - 'ry A - me - ri-can law-man's gun

E7 A7 D7 G

They used to laugh a-bout dy in' but deep in-side them they knew

E7

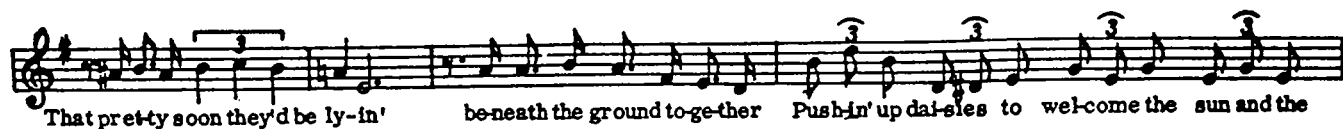
A7

D7

G7

C7

271

E^b7 D7

G

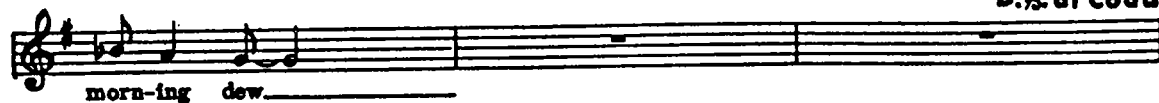
G

C7

E^b7 D7

G

D. % al Coda



C7

G

G

Cm

D7

CODA

Slowly



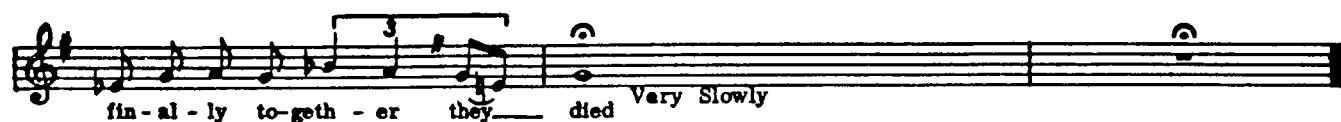
Cm

D7

G

E^oF^{wo}

G7



Vary Slowly

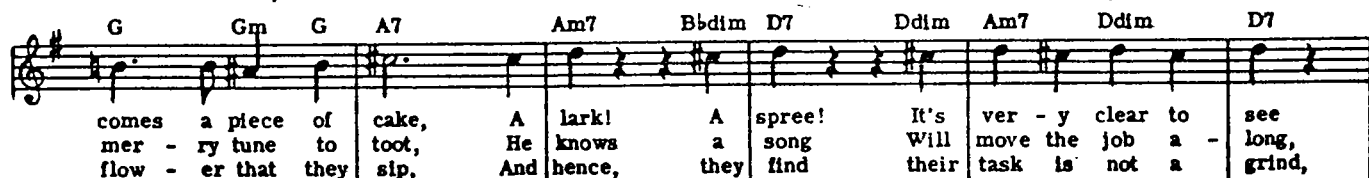
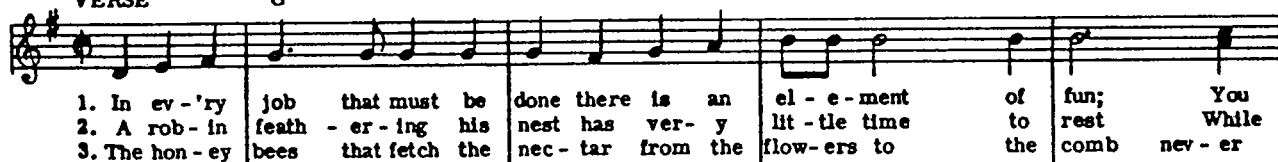
From Walt Disney's "MARY POPPINS"

A SPOONFUL OF SUGAR

By
RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Brightly
VERSE

G



CHORUS

G Gdim D7

G



By
HUGH MARTIN and
TIMOTHY GRAY

(Male) If I Gave You fields of clo - ver,
(Female) If you gave me rings of dia - monds,

Beds of flow - ers, pink and blue, Crowns of lan - rel,
Sil - ver buck - les for my shoe, Gowns of vel - vet,

walls of i - ry, Would you let me walk with you?
fans of i - vo - ry, May - be I would walk with you.

If I Gave You prides of li - ons, Teams or hors - es,
If you gave me strands of cor - al, Rays of sun - light,

two by two, And a school of fly - ing fish - es,
drops of dew, Clouds of per - fume, fleets of gon - do - las,

Would you let me dance with you? A cas - ket of
May - be I would dance with you. A chal - ice of

jade, a clus - ter of pearls,
wine, a pal - ace of mist,

A show - er of stars — for your curls —
A brace - let of moons — for my wrist —

But I have no prides of li - ons,
But I need no rings of dia - monds;

And my pearls, a - las, are few. But for worlds of
One of glass will sure - ly do, And for worlds of

lov - ing heart - beats, Would you let me stay
lov - ing heart - beats, I will glad - ly stay

with you?
with you.

from the Lester Osterman-Robert Fletcher-Richard Horner production "HIGH SPIRITS"

You'd Better Love Me

Chorus

You'd Bet - ter Love - Me while - you may.

To - mor - row I may fly a - way..

I want your gen-tle touch,.

Your con - ti - nen-tal touch,.

Your el - e - men-tal touch,.

And you want me too, oh I know that you do.

You'd Bet - ter Love - Me while I'm here..

I have been known - to dis - ap - pear,.

So don't let this mir-a - cle - melt a - way. -

The clock ticks fast - a - bove - me.

you - think fond -

- ly of - me,

You'd Bet - ter Love - Me while you may.

You'd Bet - ter Love - Me while you may.

I've Got You To Lean On

Words and Music by
STEPHEN SONDHEIM

Refrain (with spirit)

Dm Dm7 G9 B7 A9

1. When - ev - er my world falls a - part.
2. When - ev - er my world turns to dust.

D Am6 B7 Em9 A7+

I nev - er lose hope or lose heart.
I've al - ways got some - one to trust.

Am7 D9 Gmaj7 C9

What - ev - er the form of the storm that may brew,
What - ev - er the sort of sup - port that I need,

F#m G F#m G F#m7 Gmaj7 F E Eb

I've got - you - to lean on.
I've got - you - to lean on.

Dm Dm7 G9 B7 A9

When ev - 'ry - thing's hope - less - ly gray,
When ev - 'ry - thing's hol - low and black,

D Am6 B7 Em9 A7+

You make me feel ca - ger and gay.
You'll al - ways have me at your back.

Am7 D9 Gmaj7 C9

There is - n't a sin - gle great thing I can't do,
No mat - ter how hol - low, I'll fol - low your lead,

F#m G F#m G Em7 Gm6 D Ddim

Not with - you - to lean on, darl - ing you!
And with - you - to lean on, I'll suc - ceed!

Gm7 C9 Gm7 C9 F

With you - to de - pend on - I'll nev - er quit.
What com - fort it is to have al - ways known.

Dm6 E7+ A7(nus.) A7

There is - n't a mur - der I could - n't com - mit.
That if - they should catch me - I won't go a - lone.

Am7 D9 Gmaj7 C9

When - ev - er I fal - ter, Gi - bral - tar comes through:
I'll al - ways give cred - it where cred - it is due.

1. F#m G F#m G Em7 Eb D A7

You're my rock. I mean I lean on you!

2. F#m G F#m G F#m G F#m G

I've got you to lean on,

A6 Cdim E7 Gm6 B7 Bdim A6 Cdim E7 Gm6 B7 dim

You're the one I'm keen on,

Gmaj7 F#m7 Em7 A13 Em7 Ebmaj7 D

High, low, in be - tween, I lean on you!

Run, Run, Run Cinderella

Words by
JOHNNY MERCER

from the Broadway production "FOXY"

Music by
ROBERT EMMETT DOLAN

G G# Gmaj.7 G# Gmaj.9 G Bm7 Am

1. Run, Run, Run, Cin - der - el - la the ball
2. Fly, fly, fly, Cin - der - el - la the dance

D7 Am

is through It's all
is done done Don't you

D7 Am7 D7 Am7 D7 G# Gmaj. G G#

done, Cin - der - el - la and so are you
cry, Cin - der - el - la you had your fun

Dm7 G7 Dm7 G7 G7

Gone, gone, gone your three wish - es, good -
Gone, gone, gone, foot - men and car - riage, good -

Cmaj.7 A9b5 G Bbdim Am7 D7

night, sweet Prince — and back to the dish - es, But no more
night, sweet Prince — and all thoughts of mar - riage, You won't re -

To Coda
second time only

Ddim Em7 Am7 D7b9 G (Facet)

dreams Cin - der - el - la, they won't come true Just to
call Cin - der - el - la, but if you

Interlude

Am7 D7 Gmaj.7 Cmaj.7 F#m7

think he was there, right be - fore my eyes, The dream I

B7b9 Em Am7 D7

had in my youth He said, "Talk to me, ba - by and

Bm7 Em7 A7 A7 Am7 D7 %

tell me lies," But all I told was the truth Now it's

Bm7 E7 E7b9 Am7 Cm Gmaj.9 G Gmaj.7

do Just re - mem - ber, I'll think you're a won - der - ful

Bbdim Am7 D13b9 G

fel - la my whole life through!

My Night To Howl

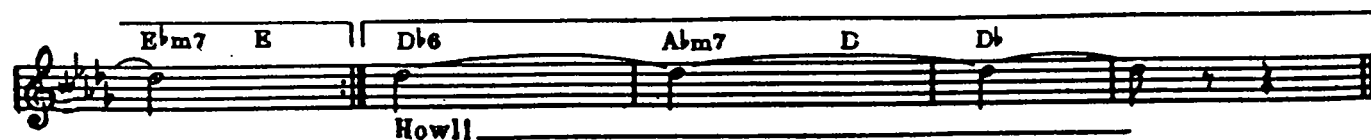
from the Broadway production "FOXY"

Words by
JOHNNY MERCER

Music by
ROBERT EMMETT DOLAN

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are as follows:

1. 2. Doo - di dee - dough dee -
 day doo dee - die - dum. Sun up this morn - in'
 I be - gan — to hum. I thought that five o'
 clock would nev - er come This is My — Night To Howl —
 I warn you { Ma - ry Lou and Dal -
 { Jim - my Jo and Bil -
 - sy Nell. You have be - gun to look a - dor -
 - ly B. None of your lip if you're too snip -
 - a - ble. I am pre - pared to storm the cit -
 - pi - ty. I'll wrap you up and take you home -
 - a - del I'll be out — } on the prowl —
 - with me 'Cause I'm out — }
 (Tacet) Bbm6 Abm6 Abm6 Gm6 Gbm6 Fm6 Em6 Ab12
 — It's been a long, long, long, long day To {think — a - bout
 {wait — a - round



Talk To Me Baby

from the Broadway production "FOXY"

Words by
JOHNNY MERCERMusic by
ROBERT EMMETT DOLAN

F Fmaj7 Bb F Bb Bbmaj7 C F D+7 9b D7 9b G13 G+7 C9

If you can - not toss your heart gai - ly in the ring,
Who shuts their um - brel - la up or their bum - ber - shoot,

F9 Cm7 F7 F+9 Bbmaj7 Bb Bbmaj7 Bb6 Gm7 C7

Love me while the mo - ment ling - ers.
When it's ab - so - lute - ly pour - ing.

F Fmaj7 Bb F Bb Bbmaj7 C Bm7 E+7 E7 Am

If you can - not cross your heart that I'm ev - 'ry - thing,
Who shuts an - y fel - la up when he's so darned cute,

Am7 D+7 9b D7 9b Gm Gm7sus. C+9b

Try at least to cross your fin - gers.
And his mind is bus - y soar - ing?

F6 B6 F6 G6 F6 G6sus. G6 Gm7

Talk To Me Ba - by tell me lies. Tell me lies.

Gm6 Bb Bdim Fbmaj7 Dm A Dm7 E7

as sweet as ap - ple pirs. { Whis - per you trem - ble with a
And if your Eps have sev - er

Am Am7 Fbm7 Dm7 G7 F G13 Gm7

wild de - sire To light the fire in my eyes
told a fib You might ad - lib with your eyes

C7 Ab6 G6 A+6 Bbdim Ab6 Bbdim Ab6 Gm7 C9

Tell me I'm mar - ve - lous ex - ag - ger - ate } Pre -
Say that we're help - less in the hands of fate }

Gdim Fm G7 G7 9b Gm7 C+9b F6 E6 F6

var - i - cate if you must just Talk To Me

G6 F6 G6sus. G6 Gm7 Gm6 C7

Ba - by soft and low Then if you de - cide it's

Cm7 F9 Bb6 A6 Bb6 Bbm F6 D9

real - ly so swear you'll be mine for - ev - er Oth - er - wise.

Gm Adim Gm7 Gm7sus. C9 Am7b5 E9 E9 D9

just talk to me add tell me lies, lies, lies, lies,

Gm7 C13 9b F6 Gm Bb6 D7 D+9 C+9 B7 Dbmaj.9 F6

great big lies. lies.

I'm Way Ahead Of The Game

279

Words by
JOHNNY MERCER

from the Broadway production "FOXY"

Music by
ROBERT EMMETT DOLAN

La - dy luck, - It's good - bye, - Hate to see you go.

Fire works, - filled the sky, - It was quite a show!

I just want to thank you for the free ride.

Out of all the oth - ers it was the ride.

What - ev - er hap - pens from here on in I'm Way A -

head Of The Game What - ev - er comes up it's

"Heads I win" Your kiss was my claim to fame

I rolled a sev - en and locked up the store

Walked in - to heav - en right through the front door

What - ev - er hap - pens from here on out I won't be

sor - ry I came I've had the

kind of ad - ven - ture I read of I'm Way A - head

Of The Game.

Game.

You Are Woman, I Am Man

Words by
BOB MERRILL

Music by
JULE STYNE

Refrain (Rhythmic)

1. You are wom - an, I am man.
2. You are wom - an, I am man.

You are small - er, So I can be tall - er than.
You are gen - tle, I am bar - bar - i - an.

You are soft - er to the touch. It's a feel - ing
You are pleats and pins and rouge. Most - ly sham but

I like feel - ing ver - y much.
m'am, I love the sub - ter - fuge.

You are some - one I've ad - mired.
You are fic - tion, I am fact.

Still our friend - ship leaves some - thing to be de - sired.
Con - tra - dic - tion's what makes it a per - fect act.

1. 2. Does it take more ex - pla - na - tion than this?

You are wom - an, I am man

You are wom - an, I am man let's kiss.

kiss.

Anyone Can Whistle

Words and Music by
STEPHEN SONDHEIM

Refrain (Slow and tenderly)

An-y - one can whis-tle. that's what they say, eas-y.

An - y - one can whis-tle, an - y old day, eas-y.

It's all so sim-ple: Re-

lax, let go, let fly! So some - one tell me why can't

I? I can dance a tan-go, I can read Greek,

eas-y. I can slay a drag-on an-y old week,

eas - y! What's hard is

sim - ple, what's nat-u - ral comes hard.

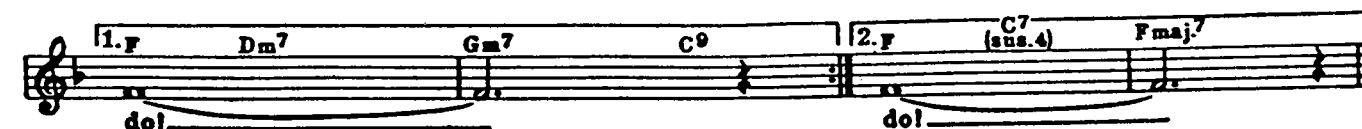
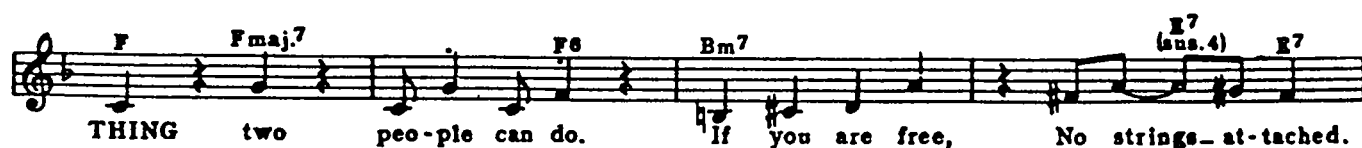
May-be you could show me how to let go, low-er my guard,

learn to be free, May-be if you whis-tle, whis - tle for

me. me.

THE FRIENDLIEST THING

(Two People Can Do)



MAYBE SOME OTHER TIME

283

If war lead-ing man were changed...
 and the sto-ry re-ar-ranged...
 I could play it... I sup-pose, Well,
 MAY-BE SOME OTH-ER TIME, who knows? It's a
 strong ace-nar-i-e... with the wrong Lo-thar-i-e...
 He's more op-ic... I'm more
 proce, Well, MAY-BE SOME OTH-ER TIME, who knows?
 Right now the wrong type's in vogue, Right now the strong type's the regue.
 Fade are flab-ber-gast-ic Stars are rare-ly last-ing, so, when
 you're re-cast-ing, send for me, and if I'm free I'll stop
 in to play the lead, with the pipe and shag-gy
 tweed... for the love-scene... at the
 close, Well, MAY-BE SOME OTH-ER TIME' still good...
 You know the name and the face, I'll leave the ad-dress in case, MAY-BE SOME OTH-ER
 TIME, who knows? knows?

A ROOM WITH-OUT WIN-DOWS, a room with- out doors, Omaj7 G7-9 C

A ROOM WITH-OUT WIN-DOWS, a room with- out doors, Omaj7 G7-9 C

WIN-DOWS, a room with- out doors!! a room with- out doors!! Omaj7 G7-9 C

up in each oth- er while the whole world is - more, you and me - in A ROOM WITH-OUT Dm

Wod like - to re - side there, Hide there for an e - in or two. Completely wrapped Omaj7 G7-9 C

one-way tick-et to - a room with- out key-holes, a room with no view Omaj7 G7-9 C

spend the long here - at - ter? I'd tell them what we're af - ter, in a Am7 Dm

a room with- out doors! If they said, "Friend, how would you like to Omaj7 G7-9 C

alls and hats - no be - come I am yours - in A ROOM WITH-OUT WIN-DOWS, Omaj7 G7-9 C

cell of cell - ing and walls, While dos - ing of make all and chew that Omaj7 G7-9 C

ing - in, No tel - e - phone calls, In our - lit - le well so - end - ed Omaj7 G7-9 C

in A ROOM WITH-OUT WIN-DOWS, a room with- out doors! No bells will be Omaj7 G7-9 C

Like he - ing me - roomed on an is - land, far from city - I - lived shores, You and me - Dm

A room where no guy but I can spy the charms that are yours Omaj7 G7-9 C

A ROOM WITH-OUT WIN-DOWS, a room with- out doors, Omaj7 G7-9 C

The Chapel In The Moonlight ²⁸⁵

CHORUS

How I'd love to hear the or - gan IN THE CHAPEL IN THE MOON- LIGHT

While we're strol-ling down the aisle Where ro-ses en - twine

How I'd love to hear you whis - per IN THE CHAPEL IN THE MOON-LIGHT

That the love-light in your eyes For - ev - er will shine

Till the ro-ses turn to ash-es Till the or-gan turns to rust If you

nev-er come I'll still be there Till the moon-light turns to dust How I'd love to hear the cho - ir

IN THE CHAPEL IN THE MOON- LIGHT As they sing "Oht Promise Me"

For-ev - er be mine. How I'd love to hear the mine.

Baía

pronounced "Ba-ee-yah"
(Na Baía Do Sapateiro)

Music and
Portuguese lyric by
ARY BARROSO
Arr. by Russel Goudry

Chorus E \flat 7

OH! BA - I - A - YAH! When
Ai! O - a - mô, ai, ai! A -
Oil Ba - i - a ai, ai! Ba -

twilight is deep in the sky, BA - I - A - YAH! Some-one that I
mô bo - ba - ge que a gen - te não ex - pli - ca - si, ai! Pro - va - um bo - ca -
(- a que não me sa - ha do pen - sa - men - to, ai! Fa - ças meu la -

Abmaj7 Ab7 (Abm (add G) Abm7 D \flat 9
long to see - Keeps haunt - ing my rev - er - ie, And so the
di - nho, oil Fi - caga - ve - ne - na - do, oil E pro res - to da
men - to, oil Na de - ses - pe - ran - ca, oil De en - con - trê de - sse

E \flat E \flat maj7 E \flat 6 E \flat 9 E \flat 6 E \flat 7 E \flat 9 E \flat 6 E \flat 7
lore - li - ness deep in my heart calls to you, calls to you.
vi - da cum tal de so - ffer, o la - rá, o le - rá.
mun - dos a - mô que se per - di na Ba - ía, vâ con - tá.

Come Blow Your Horn

Words by
SAMMY CAHN

Tune Up
A D F B

Music by
JAMES VAN HEUSEN

Moderate beat

Chorus (with a real easy beat)

Make like a Mis - ter Mike - toast and you'll get shut out,
Make like a Mis - ter Mum - bles and you're a ze ro,

Make like a Mis - ter Meek and you'll get out out;
Make like a Mis - ter Big they dig a be ro,

Make like a lit - tle lamb and wham! you're shorn,
You've got to sound your "A" the day you're born,

4

I tell you, chum, it's time — to COME BLOW YOUR HORN!!!
 I tell you, chum, it's time — to COME BLOW YOUR

HORN!!!

1. The tall - er the tree is, — the sweet - er the
 In civ - i - lized jun - gles, — the fe - males a

peach, — I'll give you the whole "ma - gill - a" — in a
 dore — The li - ons who come on — swing - in', — if you

one-word speech, "Roach!" Make like the world's your pud - ding, but light the bran -
 wan-na score, "Roar!" You can be ei - ther read - to or be the read -

dy, — E - ven the mild - est kiss — is dan - dan - dan -
 er, — You can be ei - ther led — or be the lead -

dy, — There'll be no love in bloom, — come dooms - day morn, —
 er, — Don't wait un - til you're told — you're old and worn, —

I tell you, chum, it's time — to COME BLOW YOUR
 Take in some air and get — your lips puck - ered,

HORN!!!

Be - fore you find you're sim - ply too tuck - ered,

I tell you, chum, it's time — to COME BLOW YOUR HORN.

COME BLOW YOUR HORN!!!

SONG FROM THE OSCAR

(MAYBE SEPTEMBER)

MUSIC BY PERCY FAITH

WORDS BY JAY LIVINGSTON & RAY EVANS

May - be Sep - tem - ber I'll love a - gain;

May - be a rain - bow will catch me then. This lit - tle ^{boy} _{girl} lost will

find ^{his} _{her} way once more. Just like be - fore when lips were

ten - der. The shade of a wil - low where love was

born; A face on a pil - low in ear - ly

morn I still see that gold - en world in all its splen

dor. May - be Sep - tem - ber love will come a - gain! A

tall - er tree, A sweet - er lark, A blu - er

morn - ing sky a - bove; And may - be come Sep -

tem - ber I'll share these won - ders with my

love! love!

For Every Man There's A Woman

From the Universal-International Release "Casbah"

289

Music by
HAROLD ARLEN

(Seductively)

FOR EV-'RY MAN THERE'S A WO-MAN, For ev-'ry life there's a plan— And

wise men know it was ev - er so; Since the world be - gan

Wo-man was made for man— {Where is she, where is the wo-man for me?} {Where is he, where is the lo-ver for me?} For

ev - 'ry prince there's a prin - cess, — For ev - 'ry Joe there's a

Joan — And if you wait you will meet the mate

Born for you a - lone, Hap - py to be your own —

{Where is she, where is the wo-man for me?} {Where is he, where is the lo-ver for me?}

Find the one, find the one, Then to - geth - er you will

find the sun — For ev - 'ry heart there's a mo - ment, — For

ev - 'ry hand a glove — And for ev - 'ry wo-man, a man to

1. love. FOR

2. love. {Where is she?} Where is the {Where is he?}

one for me?

Old Folks

Lyric by
DEDETTE LEE HILL

Music by
WILLARD ROBISON
A. S. C. A. P.

1. Ev - 'ry one knows him as OLD FOLKS, Like the
al - ways know where to find OLD FOLKS, When there's

sea - sons he'll come and he'll go just as free as a bird and as
some lit - tle chore he can do at the old liv - ry sta - ble, when -

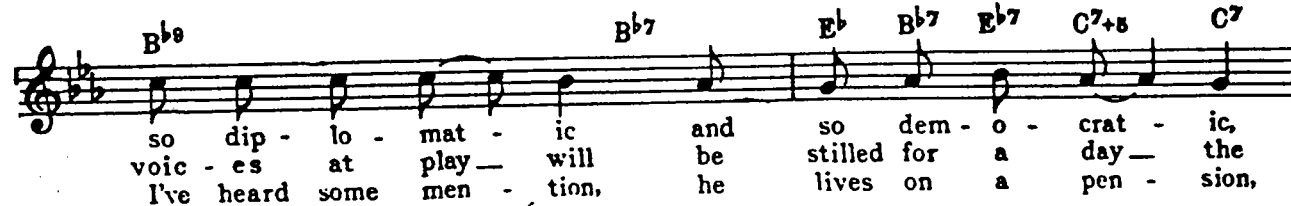
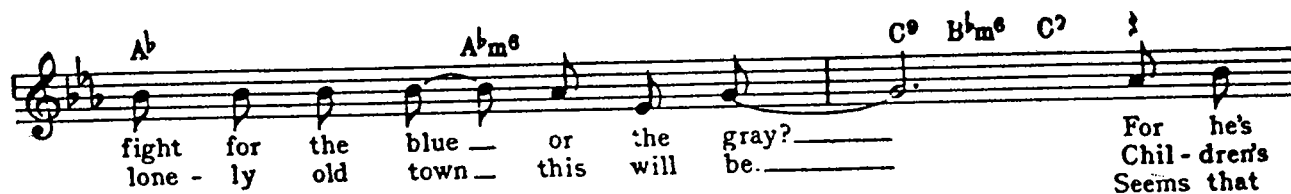
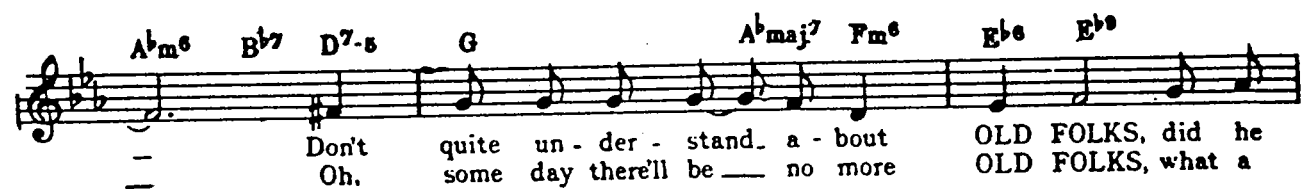
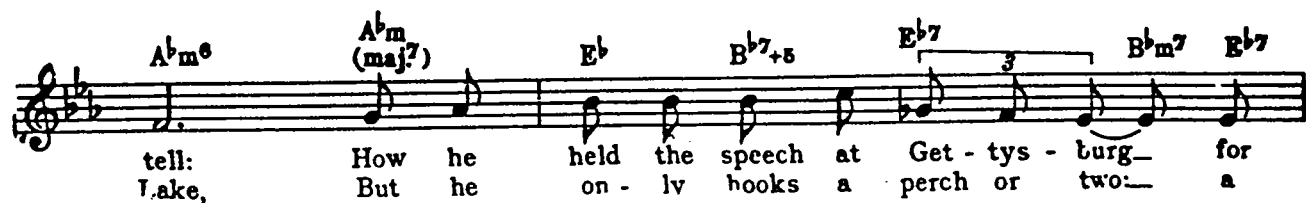
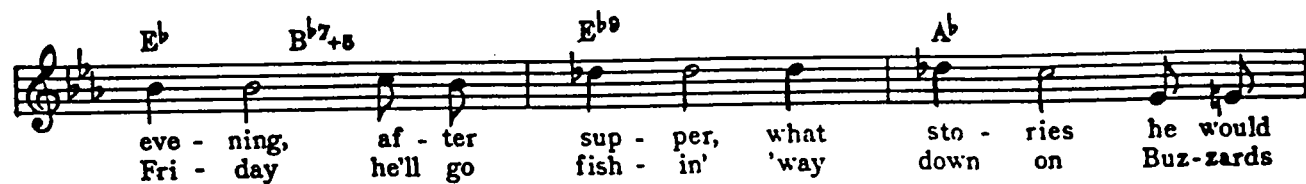
good as his word, that's why ev - 'ry - bod - y loves him so.
ev - er he's a - ble, pitch - in' the shoes with lawd knows who.

Al - ways leav - in' his spoon in his
Then he meets the late train at the

cof - fee, puts his nap - kin up un - der his chin -
sta - tion, sits and whit - tles when it's o - ver - due, -

And that yel - low cob pipe, it's so mel - low it's ripe, but
While they're sort - in' the mail, ev - 'ry night with - out fail - he's

you need - n't be a - shamed of him in the
sneak - in' a lit - tle nip or two. Ev - 'ry



A Day In The Life Of A Fool

(MANHÃ DE CARNAVAL)

Am 3 Dm6 E7(b9) 3 Am
 A day in the life of a fool,
 Dm6 E7 Am 3 Dm7 G7 3
 A sad and a long, lone - ly
 Cmaj7 C6 Dm7
 day. I walk the av - e - nue
 G7 Cmaj7 C6 Fmaj7
 And hope I'll run in - to The wel - come
 Dm6 E7 Am Dm6 E7
 sight of you com - ing my way. I
 Am 3 Dm6 E7(b9) 3 Am Dm6 E7
 stop just a - cross from your door. But
 A7sus. 3 A7(b9) 3 Dm
 you're nev - er home an - y more.
 Dm6 E7(b9) Am 3
 So back to my room and there in the
 Dm6 E7 Rubato Am Dm7
 gloom I cry tears of good - bye.
 Am Dm7 3 Am7 3 Dm7 3 Am7 3
 'Til you come back to me, that's the way it will be ev - 'ry
 Dm7 Em7 Am7
 day in the life of a fool.

WE'LL MEET AGAIN

G dim G B7 E7 Eb7 E7 A7
 WE'LL MEET A - GAIN don't know where, Don't know when But I know we'll meet a -

Cm D7 Cm G dim B7 E7 Eb7 E7
 - gain some sun - ny day, Keep smil - in' thro' just like you al - ways

A7 Am D7 G dim Cm G B7
 do Till the blue skies drive the dark clouds far a - way, So will you please say hel - lo to the

G+ G A7
 folke that I know, Tell them I won't be long, They'll be hap - py to know that as

D7 Am Cm D7 G dim G B7 E7 Eb7 E7
 you saw me go, I was sing - ing this song. WE'LL MEET A - GAIN Don't know where, don't know

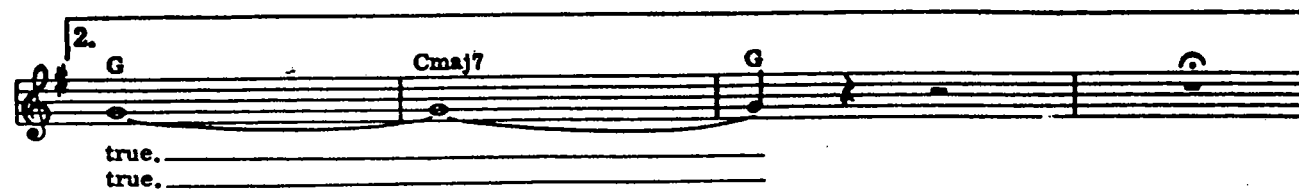
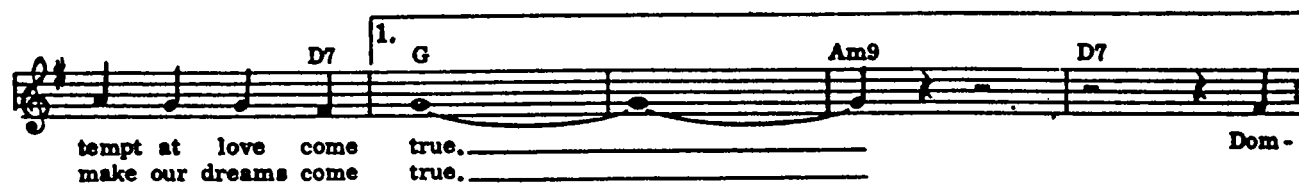
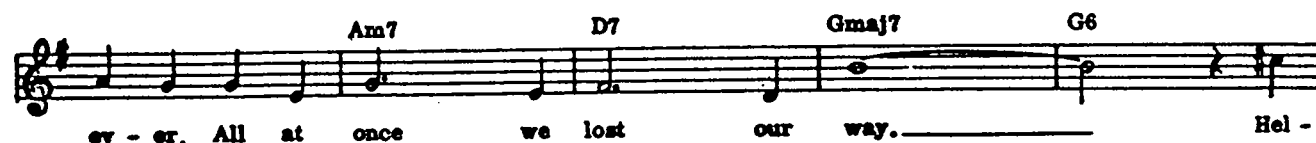
A7 Am G G
 when, But I know we'll meet a - gain some sun - ny day.

DOMMAGE, DOMMAGE

(TOO BAD, TOO BAD)

Words and Music by
PAUL VANCE and
LEE POCKRISS

Moderato, not too fast, and tenderly



NO OTHER LOVE

(Adapted from Chopin's Etude in E Major)

By BOB RUSSELL
PAUL WESTON

Moderately Slow

2nd time C G7 C C(sus4) C G9

1. No oth-er love — — can warm my heart — — Now that I've known the
2. No oth-er lips — — could want you more — — For I was born to

F C G7 C 1 C7 F

com-fort of your arms — — No oth-er love Oh! the sweet con-tent-ment that I
glo-ry in your kiss, — — For ev-er yours.

F6 G(sus4) D7 G7 2 C9 F

find with you ev-'ry - time, ev-'ry - time! I was blessed with love to love you

E7 Am D7 D7(b9) C

'til the stars burn out a-bove you 'til the moon is but a sil-ver shell. — — No oth-er

G Am Em F G7 C

love, let no oth-er love know the won-der of your spell.

Love Is A Simple Thing

Lyric by
JUNE CARROLL

Tune Uke
G C E A

Music by
ARTHUR SIEGE

Chorus Not Fast (Rocking Tempo)

1. LOVE IS A SIM - PLE THING, love is a sil - ver ring,
2. LOVE IS A SIM - PLE THING, love is a mag - ic ring,

Shi - ny as a rib - bon bow, soft as a qui - et snow.
Much more fun than mis - tle - toe, gay as a pup - pet show.

Love is a nur - ser - y rhyme, Old as the tick of
Love is the thun - der and rain, Swift as a soar - ing

time. plane. Love is so man - y things, bright as an an - gel's wings,
Love is a sum - mer moon, gay as a big bal - loon,

Gen - tle as the morn - ing light, long as a win - ter night.
Wild as a storm at sea, young as a ca - li - o - pe.

Love makes an old heart sing and it fills ev - 'ry emp - ty space;
Love is a touch of spring; it's as sweet as a first em - brace.

Love is a warm - ing place, LOVE IS A SIM - PLE THING.
Love is a spe - cial face, LOVE IS A SIM - PLE THING.

LULU'S BACK IN TOWN ²⁹⁷

REFRAIN (with a swing)

Got-ta get my old tux - e - do pressed, — got-ta sew a but - ton

on my vest, — 'Cause to - night I've got - ta look my best, —

Lu lu's back in town. — Got-ta get a half - a -

buck some - where, got - tashine my shoes and slick my hair, — Got - ta

get my - self a bou - ton - niere, — Lu - lu's back in town..

You can tell all my pets, — all my Har - lem co -

quettes, — Mis - ter O - tis re - grets that he won't be a - roun'.

You can tell the mail - man not to call, —

I ain't com - in' home un - til the fall — And I might not get back

home at all, — Lu-lu's back in town. —

My One And Only Love

Lyric by
ROBERT MELLIN
Slowly

Music by
GUY WOOD

Refrain

The ver-y thought of you makes my heart sing— like an Ap-ril breeze on the
wings of spring. And you ap-pear in all your splen-dor,—
LOVE. The shad-ows fall and spread their mys-tic charms in the
hush of night while you're in my arms. I feel your lips so warm and ten-der,—
MY ONE AND ON - LY LOVE. The touch— of your hand— is like
heav-en,— a heav-en that I've nev-er known. The blush on your cheek when—
ev - er I speak tells me that you are my own. You fill my eag-er heart with
such de-sire.— Ev-'ry kiss you give— sets my soul on fire. I give my-self in sweet sur-
ren-der,— MY ONE AND ON - LY LOVE. LOVE.

In The Arms Of Love

From the Mirisch-Geoffrey Production, "What Did You Do In The War, Daddy?"

Words by
JAY LIVINGSTON,
RAY EVANS

Music by
HENRY MANCINI

Tacet *Bb* *G7*

If I could hold you IN THE ARMS OF

C7 *C9* *F7* *F9*

LOVE to - night, Then I'd new - er let you

Bb

go. As the hours go by, I'd

C#dim *Cm7* *F7*

show you why we've wait - ed for this.

Cm7 *Faug7* *Bb* *Bdim* *F9* *Tacet*

As two lov - ers whis - per low. If I could

Bb *G7* *C7* *C9*

feel that ma - gic kiss your lips in - vite I -

F7 *F9* *Fm7* *Bb9* *Bb+7 (b9)*

ma - gine the joys I'd know! The

Eb *Ebm6* *Bb*

day has died a - way. let's find a hide - a -

G7 *Cm7* *F9*

way. And share - the pro - mise of a

(2nd time optional one octave higher - - - - -)

Bb9 *A9* *Ab9* *G9* *Cm* *Bdim* *Cm* *F9*

new to - mor - row. IN THE ARMS OF LOVE to -

1. *Bb* *Tacet* 2. *Bb* *Ab7* *Bb*

night. If I could night.

My Ship

Words by
IRA GERSHWIN

Music by
KURT WEILL

Refrain

My ship has sails that are made of silk, The decks are trimmed with gold, And of
jam and spice there's a par-a-dise in the hold, My
ships a-glow with a mil-lion pearls And ru-bies fill each bin, The
sun sits high in a sap-phire sky When my ship comes in. I can
wait the years Till it ap-pears One fine day one spring, But the
pearls and such They won't mean much if there's miss-ing just one thing. I
do not care if that day ar-rives, That dream need nev-er be, If the
ship I sing does-n't al-so bring my own true love to me. My
own true love to me, If the ship I sing does-n't al-so bring my
own true love to me.

2nd ending (as done on the stage) *allargando (slower)*

1. Dmi. Gmi. C7 F D7 Dmi. 7
2. Dmi. C7 Dmi. Bb7 F Bb

AS FEATURED IN THE PARAMOUNT PICTURE "A NEW KIND OF LOVE"

A New Kind Of Love

By SAMMY FAIN
IRVING KAHAL and
PIERRE NORMAN

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score includes a key signature change to F major (two flats) for the final line.

Lyrics and Chords:

If the night-in-gales could sing like you— they'd sing much sweet-er
 than they do,— for you've brought a new kind of love to me.
 If the sand-man brought me dreams of you— I'd want to sleep my
 whole life through. for you've brought a new kind of love to me.
 I know that I'm the slave, you're the queen, but still you can un-der-
 stand that un-der-neath it all— you're a maid' and I am on-ly a
 man. I would work and slave— the whole day through, if I could hur-ry
 home to you,— for you've brought a new kind of love to
 me. — If the me. —

Chord symbols include: Am7, D7, G, Dm6, C#dim, B7-9, E7-9, E7, Am7, Am9, D7, G6, C#dim, D9, D7, Am7, D7, G, Dm6, C#dim, B7-9, E7-9, E7, Am7, Am9, D7-9, G, C, Cm, G, Tacet, Em, B7, G7, Em6, C9, H+7, Em, D, Dmaj7, D6, D#dim, Em7, A9, Am7, D7, Am7, D7, G, Dm6, C#dim, B7-9, E7-9, E7, Am7, Am9, D7-9, G6, Am9, D9, D7, G6, Am9, D9, G6.

No Moon At All

By REDD EVANS
DAVE MANN

With a Beat

NO MOON AT ALL What a night, Ev - en light-nin'bugs have

dimmed their light, Stars have dis - ap - peared from sight and there's NO MOON AT ALL

Don't make a sound it's so dark, ev - en Fi - do is a -

fraid to bark. What a per - fect chance to park and there's NO MOON AT ALL,

Should we want at - mos - phere, for in - spir - a -

tion, dear, — One kiss will make — it clear, that to - night is right and bright moon - light might

in - ter - fere, — NO MOON AT ALL — up a - bove, — This is noth - ing like they

told us of. — Just to think we fell in love and there's NO MOON AT ALL

1. Dm Bb9 A7b9 Dm 2. Dm Bb9 Eb11+ D13

Love Theme From One Eyed Jacks

By HUGO W. FRIEDHOFER

Moderately Slow and Expressively

Chord symbols and musical notation are present throughout the score, including:

- Chord symbols: Dm7, Dm9, G6, G6sus G6, Gm7, G6, Dm7, G, Ebmaj7, C, Eb9, G6, Dm7, Dm9, Dm7, G6, G6sus G6, Gm7, G6, Dm7, G, Ebmaj7, C, Eb9, G6, G9, Cmaj7, Cm7, F7-9, Ebmaj9, Bbm7 Bbm9, Bbm7, Eb7-9, Ab, D7-5, Dm7, Dm9, Dm7, G6, G6sus G6, Eb, Ab7, Eb, Em, D7-9, G.
- Dynamic markings: p, f.
- Tempo/Mood: Moderately Slow and Expressively.
- Key Signature: One sharp (F#).
- Time Signature: 4/4.

Edelweiss

(Pronounce: A-di-vise)

Words by
OSCAR HAMMERSTEIN 2ndMusic by
RICHARD RODGERS

Refrain (slowly, with expression)

E - del - weiss, E - del - weiss,
 Ev - 'ry morn - ing you greet me.
 Small and white, Clean and bright,
 You look hap - py to meet me.
 Blossom of snow, may you bloom and grow,
 Bloom and grow for - ev - er.
 E - del - weiss, E - del - weiss,
 Bless my home - land for - ev - er.
 2. ev - er. Optional Final Ending
 ev - er.

Chord symbols: B \flat , F7, B \flat , E \flat , B \flat , Gm7, Cm7, F7, B \flat , B \flat , F7, B \flat , F7, B \flat , E \flat , C, F, F7, B \flat , Fm \flat , E \flat , E \flat m, B \flat , F7, B \flat , B \flat , Gm7, Cm7, F9, B \flat .

A LOVER'S CONCERTO

Words and Music by
SANDY LINZER
DENNY RANDELL

1. How gen-tle is the rain, that falls soft-ly on the mead - ow;
2. Now I be-long to you, from this day un-til for - ev - er;
3. Some day we shall re-turn, to this place up-on the mead - ow;

Birds high up-on the trees, ser-e-nade the flow'rs with their mel-o-dies. Oh,____
Just love me ten-der - ly, and I'll give to you ev - 'ry part of me. Oh,____
We'll walk out in the rain, hear the birds a - bove sing-ing once a - gain. Oh,____

See there be-yond the hill, the bright col-ors of the rain - bow;
Don't ev - er make me cry, thru long lone-ly nights with - out love;
You'll hold me in your arms, and say once a - gain you love me;

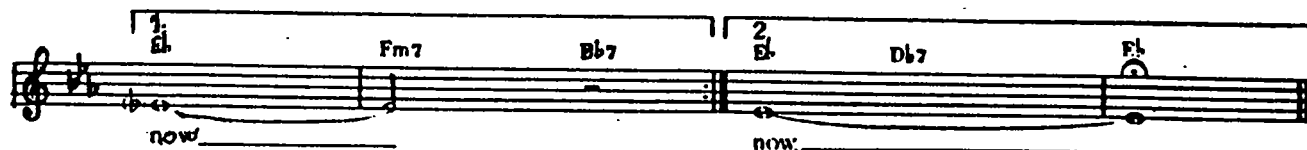
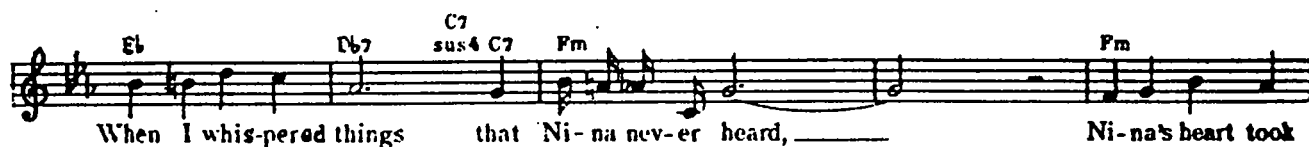
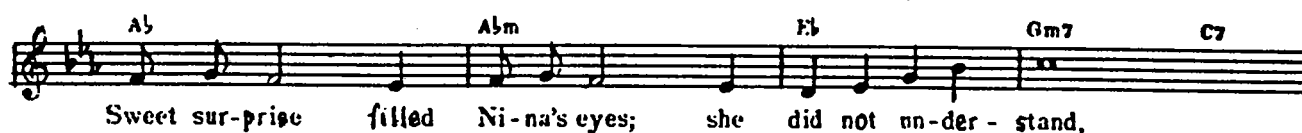
Some mag-ic from a - bove made this day for us, just to fall in love.
Be al-ways true to me, keep this day in your heart e - ter-nal - ly.
And if your love is true, ev - 'ry-thing will be just as won-der - ful,

You'll hold me in your arms, and say once a - gain you love me;

And if your love is true, ev-'ry-thing will be just as won-der - ful.

Nina Never Knew

Chorus



RACING WITH THE MOON

Chorus, Moderately (with feeling)

Rac-ing With The Moon sail-ing thru the mid-night blue And

then all too soon it's lost from view, Gaz-ing at the stars

shin-ing in the sum-mer night But just like the moon

they fade from sight. In the blue heavens I see your

face smil-ing at me My heart will nev-er be free un-

til we're back to-geth-er. Rac-ing With The Moon that is what I'll always

do Till I o-ver-take the moon and

1. you. Rac-ing With The you. 2.

Chords: G7 aug, C, G aug, C, Ab7, Fm6, G7, G7 aug, Cmaj7, C, Cmaj7, D, Cmaj7 (G7 aug), G7, C, Ab7, Fm6, G7, G9 aug5, C, C, Am7, B7, Gm6, A7 aug, A7, Dm7, Ddim, Am, Ab7, G7, G7 aug, C, G aug, C, Ab7, Fm6, G7, G9, 1. C, Am7, Dm7, G7 aug, 2. C, Ab7, C.

CAST YOUR FATE TO THE WIND

Lyrics by
CAREL WERBER

Music by
VINCE GUARALDI

Moderately, with a beat

month of nights, — A year of days, — Oc - to - bers drift - ing in - to Mays. A

set (my
your) sail — when the tide comes in — and I
you just cast my
your fate — to the wind. — I
You

I
You shift my
your course — a - long the breeze, — won't

sail up wind on mem - o - ries. The emp - ty sky — is my
your best friend — and I
you just

cast my
your fate — to the wind. —

That time has such a way of chan - ging a man through - out — the years. — And

now I'm
you're re - ar - rang - ing my
your life thru all — my
your tears — a - lone,

a - lone. There

nev - er was, — there could - n't be — a place in time for men like me
to be Who'd

drink the dark — and laugh at day — and let their wild - est dreams blow a - way —

C7 B⁹ F B⁹ C7 B⁹ C

So now {I'm} old, — {I'm} {you're}

F C B⁹ C

wise {I'm} smart, — {I'm} just a man with half a heart. {I} won - der how — it {you're}

F B^b C7 F

might have been — had {I} not cast {my} fate — to the wind. — {you}

FACE TO FACE

Words by
SAMMY CAHN

From the Warner Bros. Picture
"THREE SAILORS AND A GIRL"

Music by
SAMMY FAIN

REFRAIN, with much expression

E^b E^o Fm7 F#^o E^b G7+ A⁺ maj7 F7 Fm A⁺ m

The light-nig seems to fly A - cross the sum-mer sky, And shoot-ing stars be-gin to fall a-round you, The most a-mar-ing things take

Gm7 E^b C⁺ C-9 Fm7 B^b7⁹ E^b G^b Fm7 E^b F^o Fm7 F^o

place Each time that we come FACE TO FACE. And sim-ply 'cause you're there, There's mu-sic ev'-ry-where, The

E^b G7+ A⁺ maj7 F7 Fm A⁺ m Gm E^b C⁺ C-9 Fm7 B^b7⁹

mel-o-dies I hear would just a-stound you, And they in-vite us to em-brace Each time that we come FACE TO

E^b B^b7⁹ E^b A⁺ Cm⁺ C⁺ B^b7⁹ E^b A⁺ B^b7⁹ F⁺ m⁺ E^b7⁹ A⁺ G7⁹ C⁺ G7

FACE. And when — you are-n't near, The world's a win-try thing; But then — when you ap-pear, It's

Gm7 C7 C-9 C7 Cm7 F7 B^b7⁹ E^b E^b Fm7 F^o E^b G7+

spring a-gain, it's spring! The first time that we kissed I heard my heart in-sist, Don't ev-er let him go, now that he's

A⁺ maj7 F7 Fm A⁺ m Gm E^b C⁺ C-9 Fm7 B^b7⁹ E^b G^b Fm7 B^b7⁹ E^b A⁺ E^b

found you. And if the skies be grey or blue, {He'll} face them FACE TO FACE with you! The you!

Somewhere In The Night

("NAKED CITY" THEME)

Lyric by
MILTON RASKIN

Music by
BILLY MAY

Slowly

Am7 Bm7 C D7-9 G 3

Some-where In The Night _____ chas - ing sha - dows a - round the

E7-9 Am7 Bm7 C Cm7 F7-9

bend, _____ Some-where In The Night _____ chas - ing

Bb 3 Em7 A7-5 A7 Gm7

rain - bows that have no end. In the mis - ty light _____

C7-9 F 3 Bm7 Em7 E7

_____ you are mine and you hold me fast, _____ But

A 3 B9 Bm Bm7

dreams have a way of call - ing it a day. They sel - dom last, my

E7 Dm6 E7+5 Am7 Bm7 C D7-9

dreams have passed. But in my lone - ly flight _____ I'll keep

G 3 E7-9 E7 Am7 F7 E7

search - ing till time is through, Just Some-where In The Night Till

E7 D7-9 1. G E7-9 2. G

I find you. you. _____

MAVERICK

Theme from the "WARNER BROS. PRESENTS"
Television Series "MAVERICK"

Lyric by
PAUL FRANCIS WEBSTER

Time Ukulele
G C E A

Music by
DAVID BUTTOLPH

REFRAIN $E\flat$ Not too fast $A\flat$ $E\flat$ $A\flat$ $E\flat$ $B\flat 7$

Who is the tall, dark stran-ger there? MAV-ER-ICK is the name!

$E\flat$ $A\flat$ $Fm 7$ $B\flat 7$ Cm $Cm 7$ $F 7$ $F 7 - 5$ $E\flat$ $B\flat 7$

Rid-in' the trail to who knows where, Luck is his com-pan-ion, Gam-blin' is his

$E\flat$ $A\flat$ $E\flat$ $A\flat$ $E\flat$ $B\flat 7$

game; Smooth as the han-die on a gun, MAV-ER-ICK is the name!

$E\flat$ $A\flat$ $Fm 7$ $B\flat 7$ Cm $Cm 7$ $F 7$ $F 7 - 5$ $E\flat$ $B\flat 7$ $E\flat$

Wild as the wind in Or-e-gon, Blow-in' up a can-yon, Eas-i-er to tame:

$E\flat$ $A\flat$ $E\flat$ $B\flat 7$ $E\flat$ $A\flat$ $E\flat$ $B\flat 7$ $E\flat$ $A\flat$

Riv-er boat, ring your bell,— Fare-thee-well, An-na-bell— Luck is the la-dy that—

$E\flat$ $F 7$ $B\flat 7$ $A\flat$ $B\flat 7$ $E\flat$ $Fm 7$ $B\flat 7$ $Fm 7$ $B\flat 7$ $Fm 7$

— He loves the best, — Natch-ez to New Or-leans,—

$B\flat 7$ $Fm 7$ $B\flat 7$ $Fm 7$ $B\flat 7$ $Fm 7$ $E\flat$ $A\flat 6$ $E\flat$

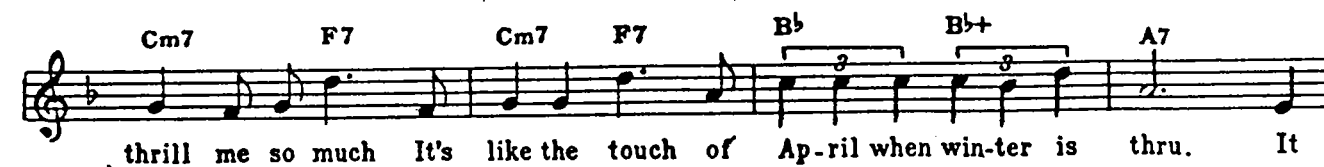
Liv-in' on jacks and queens,— MAV-ER-ICK is a leg-end of the West,—

$B\flat 7$ $Fm 7$ 1. $E\flat$ $Fm 7$ $B\flat 7$ 2. $E\flat$ $Fm 7$ $B\flat 7$ $E\flat$

MAV-ER-ICK is a leg-end of the West. West.

Spellbound

Refrain



Spring In Manhattan

Lyric by
ALICE S. REACH

Music by
ANTHONY SCIBETTA

Refrain

The musical score is written in 4/4 time. The refrain consists of eight lines of music, each with a melody line and guitar chords indicated above the staff. The lyrics are written below the melody line.

Chords and lyrics for the Refrain:

- Line 1: *Dm7, G7-9, Cmaj7, E7+5, E7, Am, C7, C7+5. Lyrics: SPRING IN MAN - HAT-TAN starts aft-er dark, Aft-er a
- Line 2: Fmaj7, Fdim, C6, G7, C6, G+, Gm, A7, D9, D7. Lyrics: la - zy aft-er - noon in Cen-tral Park. Wash-ing-ton Square may be
- Line 3: Dm7, G7, C6, G7, Cdim, C, Am7, D7. Lyrics: where you'll feel her first warm touch, Down in the Vil-lage you'll find she may be
- Line 4: G7, Dm7, Gdim, Dm7, G7-9, Cmaj7, E7+5, E7, Am. Lyrics: much too much. SPRING IN MAN-HAT-TAN nev-er stays long,
- Line 5: C7, C7+5, Fmaj7, Fdim, C6, G7, C6, G+, Gm, A7. Lyrics: Still, if you'll fall in love, she'll bless you with a song. And if you'll
- Line 6: D9, D7, Dm7, G7, C, Am7, Bb7, Am7, D7. Lyrics: lis - ten to ev - 'ry word, the song she'll sing will bring SPRING IN MAN-HAT-TAN to
- Line 7: Fmaj7, Em7, Dm7, G7, 1. C, F, C, G7, Dm7, G7-9, 2. C, F, C, Cmaj7. Lyrics: stay all win - ter long. SPRING IN MAN- long.

STRICTLY INSTRUMENTAL

Words and Music by
EDDIE SEILER, SOL MARCUS
BENNIE BENJEMEN, and EDGAR BATTLE

Slow Rock Tempo

The musical score is written for a single melodic line, likely guitar, in a key of B-flat major (two flats). It consists of eight staves of music. The first staff begins with a double bar line and a key signature change to B-flat major. Chords are indicated above the staff: F, Dm7, Bdim, and C7. The lyrics are: "It's Strict-ly In-stru-men - tal (did-dle-ee - yah - dah) It's noth-ing In-stru-men - tal (did-dle-ee - yah - dah) It may be". The second staff continues the melody with chords F, Dm7, G7, C9, F, Dm7, and a triplet of eighth notes. Lyrics: "sen-ti-men - tal as you can see. It boun-ces kind-a gen - tle (did-dle-ee-in-ci-den - tal, But as for me, It's phy-si-cal and men - tal, (did-dle-ee-". The third staff has chords Bdim, C7, G7, C9, Gm7, F, and C7. Lyrics: "yah - dah) This piece of mel - o - dy: It's Strict - ly yah - dah) To me it's sym - pho-ny;". The fourth staff has a first ending bracket over the last two measures, with chords F, F7, Bb6, Bdim, Am7, F6, F7, Bb6, and Bdim. Lyrics: "It rocks so sweet - ly, You're in a". The fifth staff has chords F, F7, Bb6, Bdim, Am7, F6, Dm7, and a triplet of eighth notes. Lyrics: "trance, But so com - plete - ly. There's no chance for ro - mance, you". The sixth staff has chords Gm7, C7, F, Dm7, Bdim, and C7. Lyrics: "on - ly dance: Let me get con-fi-den - tial (did-dle-ee - yah - dah) It's noth-ing". The seventh staff has chords F, Dm7, G7, C9, F, Dm7, and a triplet of eighth notes. Lyrics: "ac-ci-den - tal, no, no, sir-ee, It's Strict-ly In-stru-men - tal (did-dle-ee-". The eighth staff has a first ending bracket over the last two measures, with chords G7, C7, G7, C9, Gm7, F, C7, and F. Lyrics: "yah - dah) This piece of mel - o - dy. It's Strict-ly".

It's Strict-ly In-stru-men - tal (did-dle-ee - yah - dah) It's noth-ing
In-stru-men - tal (did-dle-ee - yah - dah) It may be

sen-ti-men - tal as you can see. It boun-ces kind-a gen - tle (did-dle-ee-
in-ci-den - tal, But as for me, It's phy-si-cal and men - tal, (did-dle-ee-

yah - dah) This piece of mel - o - dy: It's Strict - ly
yah - dah) To me it's sym - pho-ny;

It rocks so sweet - ly, You're in a

trance, But so com - plete - ly. There's no chance for ro - mance, you

on - ly dance: Let me get con-fi-den - tial (did-dle-ee - yah - dah) It's noth-ing

ac-ci-den - tal, no, no, sir-ee, It's Strict-ly In-stru-men - tal (did-dle-ee-

yah - dah) This piece of mel - o - dy. It's Strict-ly

LONELY STREET

By KENNY BOWDER
CARL BELEW
and W. S. STEVENSON

Slowly With Much Feeling

I'm look-ing for that LONE-LY STREET, I've got a sad, sad tale to tell,
 I need a place to go and weep, Where's this place called LONE-LY STREET —
 — A place where there's just lone-li-ness, Where dim lights bring for-
 get-ful-ness Where bro-ken dreams and mem-ries meet, Where's this place called LONE-LY
 STREET. — Per-haps up-on that LONE-LY STREET, There's some-one such as
 I — Who came to bu-ry brok-en dreams and watch an old love
 die. — If I could find that LONE-LY STREET, Where dim lights bring for-
 get-ful-ness, Where brok-en dreams and mem-ries meet, Where's this place called
 LONE-LY STREET. — I'm STREET. —

SUKIYAKI

By
HACHIDAI NAKAMURA, ROKUSUKE EI,
TOM LESLIE and BUZZ CASON

Moderately

I'll hold my head up high, — look - ing to the sky —
I know the night will hide — sad - ness I feel in - side. —
So I'll go on a - lone, — pre - tend - ing you're not gone, —

So they won't see all the tears that are in my eyes. —
No one will know for the smile on my lips won't tell them
But I can't hide all the mo - ments of love we knew, —

No one will know I'm go - ing through
I'm los - ing you And go - ing through
Mem - 'ries of you As I go through

My first lone - ly night with - out — you.
My first lone - ly night with - out —
My first lone - ly night with - out —

you. you. Fine

As I walk a - lone, — the lone - ly winds seem to say,

"From this dark - ness on — all your nights will be this way."

Theme from
THE SUNDOWNERS
A Warner Bros. Picture

317

By DIMITRI TIOMKIN

C G⁹sus C G⁹sus C G⁹sus C G⁹sus G⁷

C C⁹sus C⁷ F Fm⁶ C G⁹sus G⁷ C 3 G⁹sus G¹³

C G⁹sus C G⁹sus C G⁹sus C G⁹sus

C C⁹sus C⁷ F Fm⁶ C G⁹sus G⁷ C 3 G⁹sus

Broadly D⁷ Gmaj⁹ G⁶ D⁹sus D⁷

Gmaj⁹ G⁶ Gm⁷ C⁷ Fmaj⁹ F⁶

A⁷ Dim A⁷ Dim G⁷-⁹sus G⁷

C G⁹sus C G⁹sus C G⁹sus C G⁹sus

C C⁹sus C⁷ 1. Fmaj⁹ Fm⁶ C G⁹sus G⁷

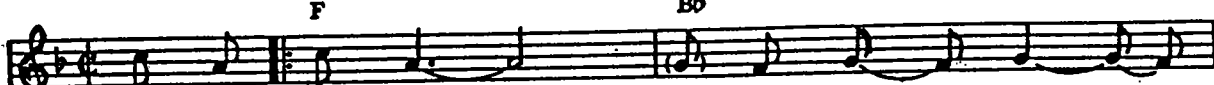
C 3 G⁹sus G¹³ 2. Fmaj⁹ Dm⁷ C⁷ C G⁹sus G⁷ C

FUNNY HOW TIME SLIPS AWAY

By WILLIE NELSON

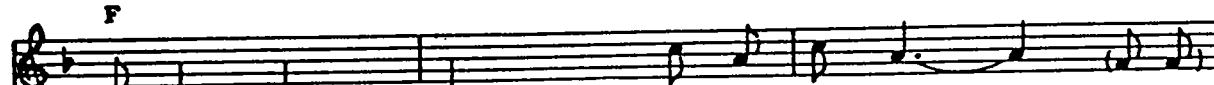
Moderately slow

F Bb



1. Well, Hel - lo there, _____ My, it's been a long, _____ long
 2. new love? _____ I hope that he's do - in'
 3. go now, _____ Guess I'll see _____ you _____ a -

F



time. _____ "How'm I do - in'?" _____
 fine. _____ Heard you told him _____ that you'd
 round. _____ Don't know when tho' _____ Nev - er

Bb F




Oh, I guess that I'm do - in' fine. _____ It's been so
 love him till the end _____ of time. _____ Now that's the
 know when I'll be back _____ in town. _____ But re -

F F7



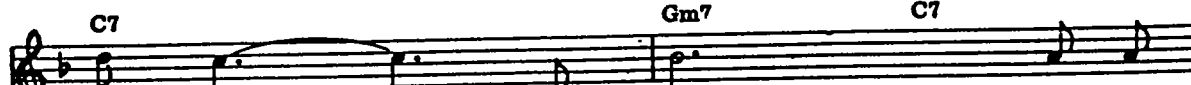
long now, _____ and it seems that it was
 same thing _____ that you told me, _____ seems like
 mem - ber _____ what I tell you, _____ that in

Bb6 G7



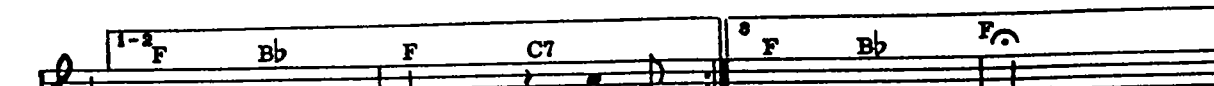
on _____ ly yes - ter - day. _____ Gee, ain't it
 just _____ the oth - er day. _____ Gee, ain't it
 time _____ you're gon - na pay. _____ And it's sur -

C7 Gm7 C7



FUN - NY _____ HOW TIME SLIPS A -
 FUN - NY _____ HOW TIME SLIPS A -
 pris - ing _____ HOW TIME SLIPS A -

1-2 F Bb F C7 3 F Bb F



WAY. _____ 2. How's your
 WAY. _____ 3. Got - ta
 WAY. _____

Tell Her For Me

Words and Music by
SELMA CRAFT
and MORTY CRAFT

Chords: Fmaj7, Bdim, Gm7, C7, Gm7, C7, Gm, Ebm7, C7, F, Am7-5, D+, Am7-5, D+, D7, Gm, Dm7, G9, Dm7, G7, C7, Gm7, C7-5, C7, Fmaj7, Bdim, Gm7, C7, Gm7, C7, Gm, Ebm7, C7, D7sus, D7, Am7-5, D+, D7, Gm, Gm7-5, F, Bdim add E, Gm7, C7-9, 1. F, D+, Gm7, Gm7-5, C7, C+, 2. F, Abmaj7, Gm7, Gb7-5, Fmaj7

TELL HER FOR ME I'm tired of cry - ing.
 TELL HER FOR ME I'm through feel-ing blue. You can
 say that I'll nev - er cry a - gain, Nev - er beg for an - oth - er chance, you can
 say that I'll nev - er try a - gain for an off and on ro - mance. Oh.
 TELL HER FOR ME I'm glad it's o - ver.
 Thank her for dreams that nev - er came true.
 And if she should say that it's so wrong to part, She'd
 like to start a - new. Please tell her to call, I may just feel that way
 1. too. 2. too.

Blue, Turning Grey Over You

Words by
ANDY RAZAF

Music by
THOMAS WALLER

Chorus

My, how I miss, your ten-der kiss, and the won-der-ful things
you would do; I run my hands, Thru' silv-ry strands
'Cause I'M BLUE, TURN-ING GREY O-VER YOU,
You used to be, so good to me, That's when I was a nov-el-
ty; Now you have new thrills in view, found some-one new, Left me
BLUE, TURN-ING GREY O-VER YOU. YOU.

Sung by Frank Sinatra in the M-G-M Picture "ANCHORS AWEIGH"

I FALL IN LOVE TOO EASILY

Lyric by
SAMMY CAHN

Music by
JULE STYNE

Moderately

Chorus, *Slowly with feeling*

I Fall In Love Too Eas-i-ly, I fall in love too fast,
I fall in love too ter-ri-bly hard, For love to ev-er
last. My heart should be well schooled 'Cause I've been
fooled in the past, And still I Fall In Love Too
Eas-i-ly. I fall in love too fast. fast.

POMP AND CIRCUMSTANCE

321

EDWARD ELGAR

The musical score is written for a single melodic line in G major, 2/4 time. It consists of eight staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The music features various chords and melodic lines, with some notes beamed together. The chords are labeled as follows:

- Staff 1: G, D7, G
- Staff 2: C, G, A7, D, G
- Staff 3: A7, D, Em7, A7
- Staff 4: D, D7, G, D7, G
- Staff 5: C, G, A7, D
- Staff 6: G, A7, D, C
- Staff 7: D7, G, C, D7
- Staff 8: G, Em, Am7, D7, G

HAVE I TOLD YOU LATELY THAT I LOVE YOU?

Key of C (C-C)

Tune Uke
G C E AWords and Music by
SCOTT WISEMAN

Moderately

Refrain

1. HAVE I TOLD YOU LATE-LY THAT I LOVE YOU? Could I
 2. (Have I) told you late-ly how I miss you? When the
 3. (Have I) told you late-ly when I'm sleep-ing? Ev - 'rv

tell you once a - gain some - how. Have I told with all my heart and
 stars are shin-ing in the sky. Have I told you why the nights are
 dream I dream is you some - how. Have I told you who I'd like to

soul how I a - dore you? Well dar-ling, I'm tell-ing you now.
 long when you're not with me? Well dar-ling, I'm tell-ing you now.
 share my love for - ev - er? Well dar-ling, I'm tell-ing you now.

This heart would break in two if you re - fuse me, I'm no good with-

out you an - y - how. Dear, HAVE I TOLD YOU LATE - LY THAT I

LOVE YOU, Well, dar-ling, I'm tell-ing you now. This heart would

now. 2. Have I now. 3. Have I

Fine

Optional repeat

Two Guitars

Moderato

Arr. by Joseph H. Greener

The musical score is written for two guitars, indicated by the title and the use of a single staff for both instruments. The tempo is marked 'Moderato'. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of eight staves of music. The first staff begins with a 'u' (unplugged) marking and a 'sw.' (sweep) marking. The chords are as follows:

- Staff 1: B7, Em
- Staff 2: B7, Em
- Staff 3: Am, Em, Am, Em, Am
- Staff 4: F#m7, B7, Em
- Staff 5: Bm, D7, G, B7, Em
- Staff 6: Am, Em, B7, Em
- Staff 7: Bm, D7, G, B7, Em
- Staff 8: Am, Em, B7, Em

A Married Man

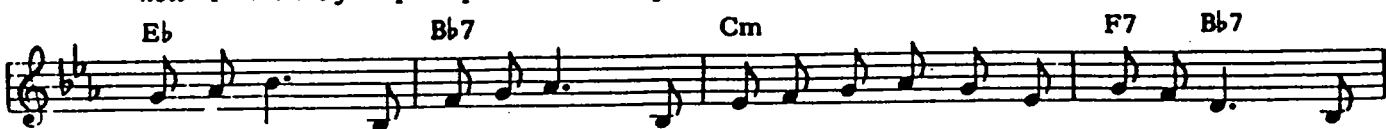
Moderato Tranquillo



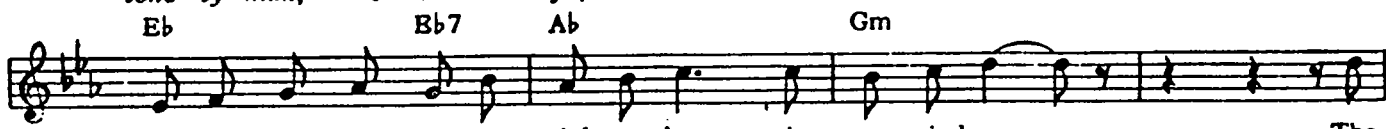
(Stage version) A mar-ried man, a mar-ried man, I think of when I was a mar-ried man, For
(Popular version) A mar-ried man, a mar-ried man, How won-der-ful to be a mar-ried man, For



then I found life's pur- pose and its plan, Since time be- gan.—
now I know life's pur- pose and its plan, Since time be- gan.—



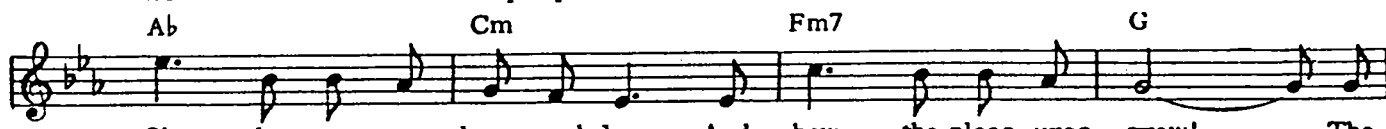
lone- ly man, I took a wife, And add- ed love and laugh- ter to my life, And
lone- ly man, I took a wife, And add- ed love and laugh- ler to my life, And



I knew then there's no one rich- er than A mar-ried man.— The
re- a- lized there's no one rich- er than A mar-ried man.— With



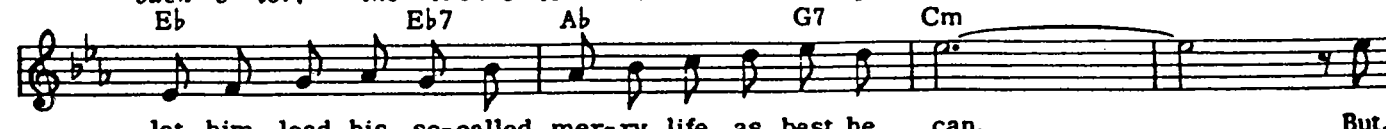
joys, the woes, the hap- pi- ness, We shared it all we two, And.
two to share each hap- pi- ness And two to bear each woe, Then,



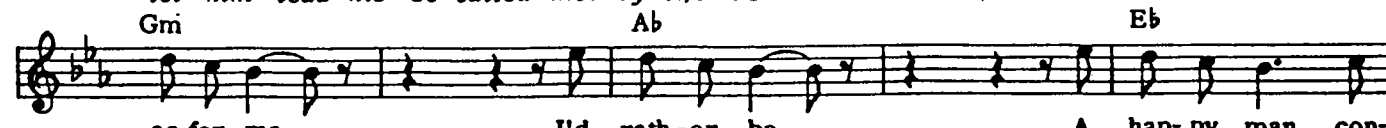
Oh, the woes seemed so much less, And how the pleas- ures grew! — The
Oh, the woes seem so much less, And how the pleas- ures grow! — The



bach- e- lor, the bach- e- lor -- I've lived his life, and I have lived with her. Well,
bach- e- lor, the bach- e- lor -- I've lived his life, and I have lived with her. Well,



let him lead his so-called mer- ry life as best he can, — But,
let him lead his so-called mer- ry life as best he can, — But,



as for me, — I'd rath- er be — A hap- py man, con-
as for me, — I'd rath- er be — A hap- py man, con-



tent- ed man. A mar-ried man. A mar-ried man. —

"Little Brown Gal"

Words & Music by
LEE WOOD
DON McDIARMID
& JOHNNY NOBLE

Tone Uke
A D F# B

Moderato

To the Isles a-cross the blue Pa-ci-fic, — I've a con-stant long-ing to re-turn,

There's a reas-on that is quite spe-ci-fic. — some-one for whom I years: —

CHORUS

It's not the Isl-ands fair, that are call-ing to me, not the bal-m-y air, not the trop-ic-al sea, but it's a lit-tle brown gal in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-wai-i: — It is-n't Wai-ki-ki, — nor Ka-me-ha-me-ha's Pal-i. not the beach boys free, — with their Hō-ō ma-li-ma-li, it's a lit-tle brown gal, in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-wai-i: — thru that Isl-land won-der-land. She's broken all the ka-nes hearts — its not hard to un-der-stand, — for that wa-hi-nē is a gal of parts; — I'll be leav-ing soon, — but the thrill I'll en-joy, is not the Isl-land moon, — or the fish and the Poi It's just a lit-tle brown gal, in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-wai-i. Its not the wai-i. —

In My Own Little Corner

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Chords: C7 F Bb Eb B

Refrain (with tender expression)

In my own lit-tle cor-ner, in my own lit-tle chair, I can
C7 F C7 F

be what-ev-er I want to be. On the wing of my
Bb Eb B C7

fan-cy I can fly an-y-where And the world will
F D

o-pen its arms to me. I'm a young Nor-we-gian
A7(sus.) A7 F#m D Bm F#7

prin-cess or a milk-maid, I'm the great-est pri-ma don-na in Mi-
Bm D+ D Em7 A7

lan. I'm an heir-ess who has al-ways had her
D A E7

silk made By her own flock of silk-worms in Ja-
A Gm7 C7 F

pan. I'm a girl men go mad for, love's a
Eb Eb C7

game I can play with a cool and con-fi-dent kind of

F7

B^bB^bm

327

air, Just as long as I stay in my own lit - tle

cor - ner, All a - lone in my own lit - tle

chair. In my chair.

1. F Gm7 C7 2. F

Let Me Entertain You

Words by
STEPHEN SONDHEIM

Music by
JULE STYNE

Moderato

Let me en - ter - tain you, Let me make you smile.

Let me do a few tricks, some old and then some new tricks, I'm ver - y ver - sa -

tile. And if you're real good, I'll make you feel good,

I want your spir - its to climb. Just let me en - ter -

tain you And we'll have a real good time, yes sir, —

We'll have a real good time. time. —

1. C Cdim Dm7 G7 2. C

Make Love To Me!

Moderately slow shuffle (with a beat)

Take me in your arms and nev-er let me go— Whis-per to me soft-ly while the
moon is low— Hold me close and tell me what I want to know—
Say it to me gent-ly let the sweet talk flow— Come a lit-tle clos-er
MAKE LOVE TO ME!— Kiss me once a-gain be-fore we
say good night— Take me in your lov-in' arms and squeeze me tight—
Put me in a mood so I can dream all night— Ev-'ry-bod-y's sleep-in' so it's
quite all right— Come a lit-tle clos-er MAKE LOVE TO ME!—
When you're near— so help me dear— Chills run up my spine—
Don't you know— I love you so— I won't be hap-py un-til— you're mine—
When I'm in your arms you give my heart a treat— Ev-'ry-thing a-bout you is so
dog-gone sweet— Ev-'ry time we kiss you make my life com-plete—

Ba - by doll you know you swept me off my feet... Now's the time to tell you MAKE LOVE TO ME!

Young And Warm And Wonderful

Lyric by
HY ZARET

Music by
LOU SINGER

Slowly with great warmth

Young And Warm And Won - der - ful You are
all I dreamed you'd be... Dreams that
seemed im - pro - ba - ble... All at once have come true, now I
see, Ev - ry search - ing heart finds its hap - pi -
ness; Love is on - ly a mat - ter of time.
Young And Warm And Won - der - ful, At last you're here, my love, And
love is mine. mine.

Out Of My Dreams

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Refrain

The musical score is written on a single staff in 4/4 time, with a key signature of one flat (Bb). The lyrics are: "Out of my dreams and in - to your arms I long to fly I will come as eve - ning comes to woo a wait - ing sky. Out of my dreams and in - to the hush of fall - ing shad - ows, When the mist is low and stars are break - ing through Then out of my dreams I'll". Above the staff, guitar chords are indicated with letters and symbols. The chords are: *F, F (sus. 4), F, Emi. 7, Emi. 7, A7, Dmi. 7, Dmi. 7, G7, Bbm. 6, F, Dmi. 7, G, C, Gmi., Gmi. (sus. 9), G7, Gm7, G7, F, F (sus. 4), F, Em, Emi. 7, A7, Dmi. 7, Dmi. 7, G7, Bbm. 6, F+, F, Ami., F, C7(b9), C7, F (sus. 4), F, D#m6, C7, F, F (sus. 4), F.

Out of my dreams and in - to your arms I
long to fly I will
come as eve - ning comes to woo a wait - ing
sky. Out of my dreams and in - to the
hush of fall - ing shad - ows,
When the mist is low and stars are
break - ing through Then out of my dreams I'll

B \flat B \flat (5 \flat) B \flat F F maj.7 Gm.7

go In - to a dream

C7 \circ F E7(5 \flat) F

with you. Fine

D mi. Interlude G7(9 \flat) C C maj.7 Dmi.7

Won't have to make up an-y more sto - ries You'll be

C maj.7 C6 Dmi. G7(9 \flat) C C maj.7

there! Think of the bright mid-sum-mer night glo - ries

G D7 G G7 Dmi. G7(9 \flat)

we can share. Won't have to go on kiss-ing a

C C maj.7 Ami.6 B7 B \flat 7

day - dream I'll have you

C9 A7 Dmi. Fmi.6 C G7

You'll be real Real as the white moon lighting the

C Cdim. C7

blue. D.S. al Fine

I'd Do It Again

Music and Lyrics by
 MARIAN GRUDEFF
 and RAYMOND JESSEL

Refrain



1. I'd do it a - gain, I'd
 2. _____ (tacet) _____ I'd

do it a - gain! If love should ap - pear It is on - ly too clear—I'd pur -
 do it a - gain! If love should come now, I would break ev - 'ry vow, I'd de -
 sue it a - gain, And rue it; but then... I'd do it a -
 fy it a - gain, De - ny it, and then... I'd try it a -

1. gain! _____ 2. gain! _____ For tho' I tell my - self I've found the
 cure, _____ And know that I've been weak and im - ma - ture, _____ And
 state my firm be - lief That I am glad that love is brief And when it ends it's a re -
 lief—You can be sure _____ I'd do it a - gain, Go through it a - gain! Al -
 though I in - sist That next time I'll re - sist, I'd sub - due it; But then... I'd
 do it a - gain! That's all there is to it. Why try to pooh - pooh it?

1. I'd do it a - gain! _____ I'd
 2. gain! _____

What A Night This Is Going To Be! ³³³

"Baker Street"

Music and Lyrics by
 MARIAN GRUDEFF
 and RAYMOND JESSEL

Chorus

The musical score is written in G minor (three flats) and 4/4 time. It consists of 11 staves of music. The melody is primarily in the treble clef, with some lower notes in the bass clef. Chords are indicated above the staff. The lyrics are written below the staff. The score includes a chorus and two endings. The first ending leads back to the beginning of the chorus, and the second ending leads to a final cadence.

I was mad to say yes, But I'm glad, none the less; What a
 right this is go - ing to be!

There's a dash! There's a dash! In the air, ev - 'ry -
 where! What a night this is go - ing to be!

To - night's a night that's fraught with ex -
 cite - ment, To - night is a night meant for me! For to -
 For to -

night I'm with him! Win or lose! Sink or
 night I'm with her! Who knows what might oc -

swim! In or out! Wrong or right! What a
 cur? Win or lose!

1. night this is go - ing to be! I was

2. be!

"Baker Street"

Jewelry

(Jewel-ler-y)

Music and Lyrics by MARIAN GRUDEFF
and RAYMOND JESSEL

Chorus

Chorus

1. Ooh! What jew-el-ler-y! Lots 'n lots of
2. Stock my jew-el-ry box Chock-a-block with

jew-el-ler-y! Hang it on me and no Christ-mas tree is half so grand!
lov-er-ly rocks. Stuff me pock-ets 'n stuff me socks and un-der-wear.)

Look at 'em flash-ing! Is-n't it smash-ing! Look at 'em, look at 'em, Is-n't it dash-ing!

{ Give me glit-ter-y things, Em-er-alds and pearl-y strings,
{ Give me jew-el-ry, dear, Deck me out from 'ere—to 'ere;

Ru-by rings on ev-'ry fin-ger of my hand!
Say I look like a chan-de-lier, But I don't care!

Look at them ban-gles! Look at them span-gles! Look at the way that they "din-gles 'n dan-gles"!

{ I'll wear them all the time, not on-ly for Sun-day best. Un-
{ Some folks need al-co-hol to get in the prop-er mood, But

less I've got my bau-bles on (my pret-ty lit-tle bau-bles on), I
all I need's my trin-kets on ({his} ink-y dink-y trin-kets on), And

feel I'm un-half-dressed! Out See on me

Leices-ter Square, Dia-monds down to my der-ri-èrè! Ev-'ry-one there-'ll
out on the street, Drip-pin' jew-els from 'ead to feet! E-even the mil-lion-

stop and stare, they'll all kow - tow! Don't show me cash, It's
 aires I meet 'll scrape and bowl! Don't need no clothes,
 mere - ly pa - per trash! E - nough o' that tom - fool - er - y!
 just rows and rows Of nice, shin - y jew - el - ler - y!
 But - ter me up with jew - el - ler - y! Clut - ter me up with jew - el - ler - y
 Cov - er me up with jew - el - ler - y! Smuv - ver me up with jew - el - ler - y

now! _____
 now! _____

Finding Words for Spring

Music and Lyrics by MARIAN GRUDEFF
 and RAYMOND JESSEL

"Baker Street"

Refrain
 tacet

Find - ing words for spring Is no eas - y thing; Still I'm sure I'd
 find few. What words would be right
 To de - scribe the night? Some - how I would find them
 too. How can one ex - plain Love's sweet splen - dor?
 The most ten - der words won't do. You must fall in
 love, Then you'll find that love Will ex - plain it - self
 to you. Find - ing words for you.

Faith

From the Broadway Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE
and STAN FREEMAN

Gospel style (*moderately bright*)

Chorus

The musical score for the song "Faith" is written in G-flat major (three flats) and 4/4 time. It features a chorus with multiple lines of lyrics and musical notation. The score includes various musical notations such as notes, rests, and bar lines, as well as chord symbols above the staff.

Chorus

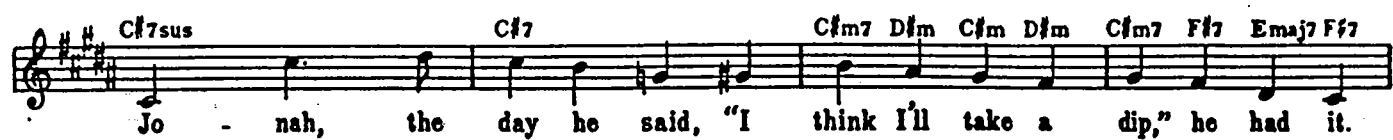
FAITH, FAITH, broth-er, — FAITH, FAITH, sis - ter, 1. You're as old cold as your doubts. But, broth-er, you're as young as your FAITH. — 2. You're as cold as your fears, But, broth-er, you're as warm as your FAITH. —

Folks who lend cash all have it, Folks who save trash all have it, Folks who keep bees all have it, Folks who buy skis all have it,

It's un - de - ni - a - ble that folks who or - der hash all have it. It's un - de - ni - a - ble that gam - blers on their knees all have it.

FAITH, FAITH, broth-er, — FAITH, FAITH, sis - ter, We can hope for some char-i - ty, — As long as we got some FAITH. — Well, now, FAITH can give you wings to fly, The true FAITH can make you soar so high; Oh, yes, FAITH can let you touch the sky, — You can all solve the rid-dle of it, Just have a lit-tle of it.

Cheap skates who don't tip all have it, No - ah on that trip sure had it.



To Life

From the new musical "FIDDLER ON THE ROOF"

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

D7-9 D7 G7sus G7 Cm

TO LIFE, TO LIFE, L' - chai - im! L' -

C7 Fm

chai - im, L' - chai - im, TO LIFE! {1. If you've been
2. Life has a

Bb7 Ebmaj7 Abmaj7 Db Dbmaj7

luck - y, then Mon - day was no worse than Sun - day was,
way of con - fus - ing us, Bless - ing and bruise - ing us,

Bbm7 G7 D7-9 D7 G7sus G7

Drink L' - chai - im TO LIFE, TO LIFE, L' -

Cm C7

chai - im! L' - chai - im, L' - chai - im, TO

Fm Bb7 Ebmaj7

LIFE! {1. One day it's hon - ey and rai - sin cake,
2. A gift we sel - dom are wise e - nough

Abmaj7 Db Dbmaj7 Bbmaj7 G7

Next day a stom - ach ache, } Drink L' - chai - im TO
Ev - er to prize e - nough, }

C C7 Fm Cm

LIFE! _____ {1. Our great men have writ - ten words of
2. God would like us to be joy - ful,

D7 G7 Cm C7

wis - dom to be used when hard - ship must be faced;
E - ven though our hearts lie pant - ing on the floor;

Life o - blig - es us with hard - ship, So the words of wis - dom
 How much more can we be joy - ful, When there's real - ly some - thing
 should - n't go to waste. To us and our good
 to be joy - ful for. TO LIFE! TO LIFE! L' -

for - tune, Be hap - py, be health - y, long life!
 chai - im. L' - chai - im. L' - chai - im. TO LIFE!

And if our good for - tune nev - er comes, Here's to what -
 It gives you some - thing to think a - bout, Some - thing to

ev - er comes. } Drink L' - chai - im TO
 drink a - bout, }

1. Cm 2. Cm G7 Cm
 LIFE! TO LIFE!

Far From The Home I Love

From the new musical "FIDDLER ON THE ROOF"

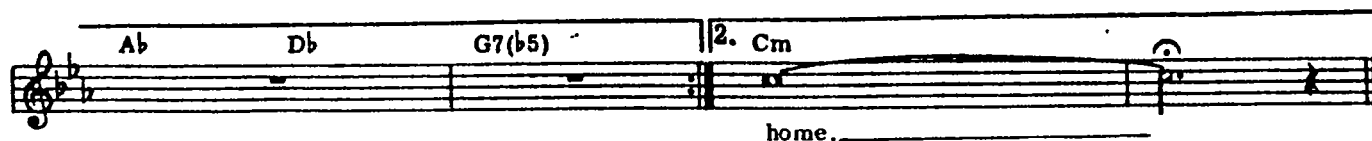
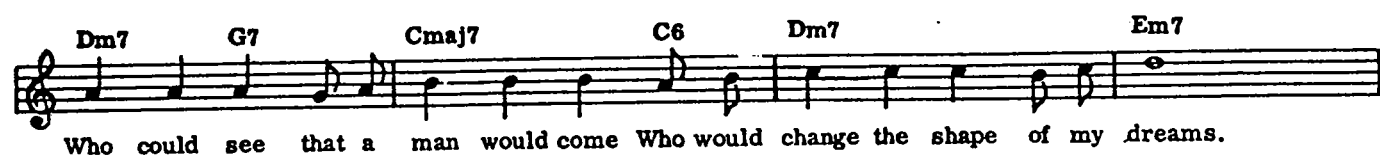
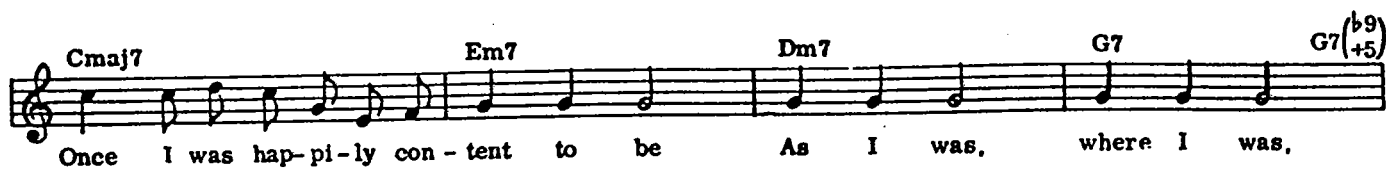
Lyrics by
SHELDON HARNICK

Slowly, pensively

Music by
JERRY BOCK

Chorus

How can I hope to make you un - der - stand Why I do what I do,
 Why I must trav - el from a dis - tant land, FAR FROM THE HOME I LOVE.



GRANADA

(Fantasia Espanola)

By
DOROTHY DODD
and AGUSTIN LARA

Moderately Bright

§ C **Ebdim**

The dawn in day the sky greets and the day with a sigh for in Gra-
 when day is done and the sun starts to set in Gra-

G7 **To Coda**

na - da. For she can re - mem - ber the
 na - da. I en - vy the blush of the

Dm7 G7 C

splen - dour that once was Gra - na - da.
 snow - clad Si - er - ra Ne - va - da.

Em

It still can be found in the hills all a - round as I wan - der a - long

B7 Em3

En - tranc'd by the beau - ty be - fore me, En -

B7 Em G7 D. S. al Coda

tranc'd by a land full of sun - shine and flow - ers and song. And

♠ Coda **C C7 F6 Fm6**

For soon it will wel - come the stars while a thous - and gul-

C Fm6 C Fm

tars play a soft hab - an - er - a Then moon - lit Gra-

C G7

na - da will live a - gain the glo - ry of yes - ter - day ro - man - tic and

C Fm C Fm C Fm C G7 C

gay.

342 MONTMARTE ROSE

Mont- marte Rose — Mont-marte Rose — How you smile thru your tears
no one
knows — while the vi - o - lin, plays it's song of sin, you're for-get-ting your
troubles in bright spark-ling bubbles. Tales you hold — were they told — would re-
veal your true heart of gold — For each leaf is a to- ken of some heart that's
bro- ken, in your gar- den my Mont - marte Rose —

THE TORCH

Gee — but it's tough, when the gang's gone home — Out on the cor- ner you
stand a - lone You've still got dough, but no place to go, — You're crav-ing wine-
women - and song — The gang leaves you flat with that same old stall and you
gaze at the ceiling and four bare walls, and your heart seems to scorch as you
car-ry the torch, and the gang's — gone — home —

Ev'rybody Has The Right To Be Wrong!

(At Least Once)

Lyric by
SAMMY CAHN

From the Broadway Musical "SKYSCRAPER"

Music by
JAMES VAN HEUSEN

Chorus

EV-'RY-BOD-Y HAS THE RIGHT TO BE WRONG! At least once!

Ev-'ry-bod-y has the right to be dunce-like. once-like.

Not be-ing too smart is no dis-grace.

What sets you a-part is smil-ing with egg-on your face.

It's na-ive to make be-lieve that you're right, it's not bright!

On-ly fools go walk-ing on thin ice, twice!

You and life can skip the strife, and you'll both get a-long.

All it takes is sim-ply say-ing, "You're wrong!" when you're wrong; And

EV-'RY-BOD-Y HAS THE RIGHT TO BE WRONG!

It can be a real de-light to be, And I'd fight-fight for the right to be wrong! At least once!!!

Chorus

EV-'RY-BOD-Y HAS THE RIGHT TO BE WRONG! At least once!

Ev-'ry-bod-y has the right to be dunce-like. once-like.

Not be-ing too smart is no dis-grace.

What sets you a-part is smil-ing with egg-on your face.

It's na-ive to make be-lieve that you're right, it's not bright!

On-ly fools go walk-ing on thin ice, twice!

You and life can skip the strife, and you'll both get a-long.

All it takes is sim-ply say-ing, "You're wrong!" when you're wrong; And

EV-'RY-BOD-Y HAS THE RIGHT TO BE WRONG!

It can be a real de-light to be, And I'd fight-fight for the right to be wrong! At least once!!!

GAMES THAT LOVERS PLAY

(EINE GANZE NACHT)

Original German Text by

Gunter Loose

English Lyric by

LARRY KUSIK and EDDIE SNYDER

Moderately

Music by
JAMES LAST

There are games that man - y fool - ish lov - ers
Some-times lov - ers hurt each oth - er tell - ing

play, Blind - ly chas - ing hap - py end - ings, come what may;
lies, Act - ing out cha - rades be - hind their smil - ing eyes;

Nev - er car - ing who gets hurt a - long the way, Let's not play those
If you love me, dar - ling, you must re - al - ize, We can't play those

Games That Lov - ers Play. Games That Lov - ers Play.

When I whis - per I'll be yours e - ter - nal - ly, In my heart I

feel our love is meant to be; It's not just to have you share one

dream with me, I'm not play - ing Games That Lov - ers Play.

I want so to let my heart be - lieve in you,

Let your kiss - es bring me thrills I nev - er knew;

But I must be sure you feel the way I do,

Let's not play those Games That Lov - ers Play.

THE WISHING DOLL

(From The United Artists Motion Picture "HAWAII")

Lyric by
MACK DAVID

Music by
ELMER BERNSTEIN

Tenderly

A wish-ing doll, a wish-ing doll, long, long a-go I had a wish-ing doll, A
rag-ged-y, tag-ged-y lit-tle old scrag-ged-y wish-ing doll. And
ev-'ry wish I'd wish would be for my rag-ged-y, tag-ged-y lit-tle old scrag-ged-y
wish-ing doll. I'd see two fleec-y clouds ca-ress and
they'd be-come a snow white par-ty dress for my wish-ing doll, And
ev-'ry rain-bow way up there be-came a silk-en rib-bon for the hair of my
wish-ing doll. And then one day, one day there'd be a
par-ty dress and rib-bons just for me, And not for my rag-ged-y
lit-tle old scrag-ged-y wish-ing doll. For she had wished them
all for me, My rag-ged-y, tag-ged-y lit-tle old scrag-ged-y
wish-ing doll.

THEME FROM "THE SAND PEBBLES"

(AND WE WERE LOVERS)

Lyrics by
LESLIE BRICUSSE

Moderately

Music by
JERRY GOLDSMITH

I saw you smiling, as if I could forget,
 And we were lovers the moment that we met,
 And we would wander, content to wander,
 thru the golden summer with nothing to re-
 gret. And we were happy
 that moment in our lives, And thru my
 sadness that happiness survives,
 And I'll remember as the years go
 by, Till the day I die that we were
 1. lovers, And we were lovers,
 2. C6
 You and I.

Metro-Goldwyn-Mayer and Filmways Present A Martin Ransohoff Production "THE SANDPIPER" 347
Love Theme From "The Sandpiper"
 (THE SHADOW OF YOUR SMILE)

Lyric by
 PAUL FRANCIS WEBSTER

Music by
 JOHNNY MANDEL

Moderately (in slow 2) *Rubato (in 2)*

C6 F6 C6(9) C6

One day we walked a -

Dm7 G7-5 Cmaj7 C6 C#m7 F#m7

long the sand. One day in ear - ly spring. You held a pip - er

Bm7 E7 D6 A6(9) Gm7 A7-9

in your hand to mend its bro - ken wing. Now I'll re - mem - ber

Dm Dm7 Bm7-5 E7 Bb9 Am9 Am Am7 Cdim

man - y a day and man - y a lone - ly mile. The ech - o of a

Bm7 Em7 Am7 D7 C6 G6(9)

pip - er's song the shad - ow of a smile.

Chorus

Moderately (slow 4) *Tacet*

F#m7 B7 F

The Shad - ow Of Your Smile when you are

Em A9 Am7

gone Will col - or all my dreams and

D7 Ab7-5 G Cmaj7(9)

light the dawn. Look in - to my

F#m7-5 F#m7 B7 B7-9 Em Em7

eyes my love and see All the love - ly

C#m7-5 F#7 C7 C9 F#m7 B9 *Tacet*

things you are to me. Our wist - ful lit - tle

F#m7 B7 F Em A9

star was far too high. A tear - drop kissed your

Am7 D9 Cdim Bm7-5 E7-9 E7-9

lips and so did I. Now when I re -

Am7 Cm7 F13 Bm7 F9-5

mem - ber spring All the joy that love can bring.

Bm7 E7-9 A13 Eb9-5 Am7 Cm D7-9

I will be re - mem - ber - ing The Shad - ow Of Your

1. G6 *Tacet* 2. G6

Smile. The Shad - ow Of Your Smile.

YOU'RE GONNA HEAR FROM ME

From the Warner Bros. Picture "INSIDE DAISY CLOVER"

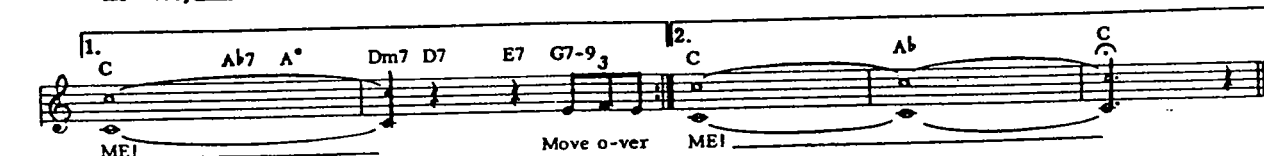
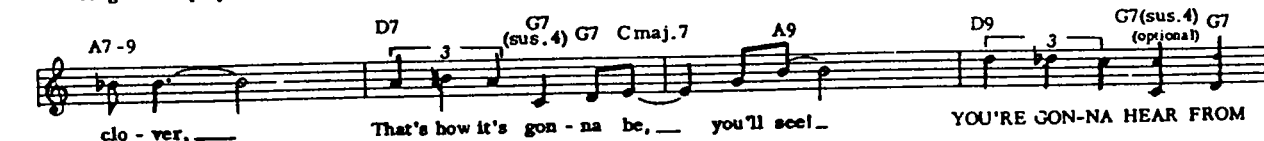
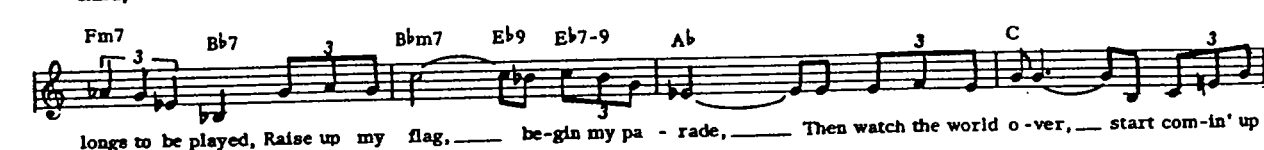
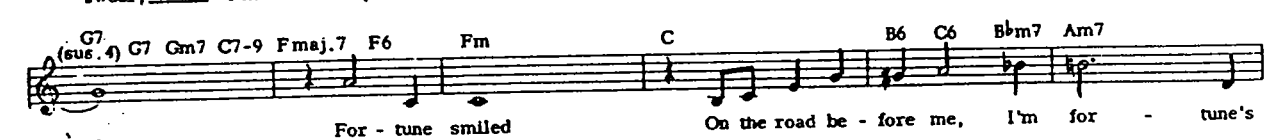
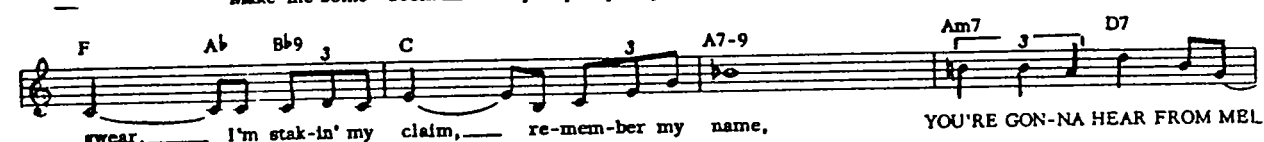
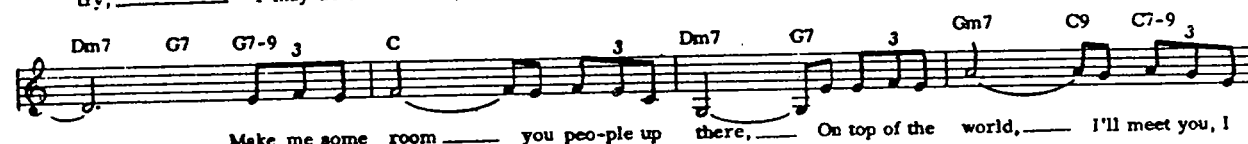
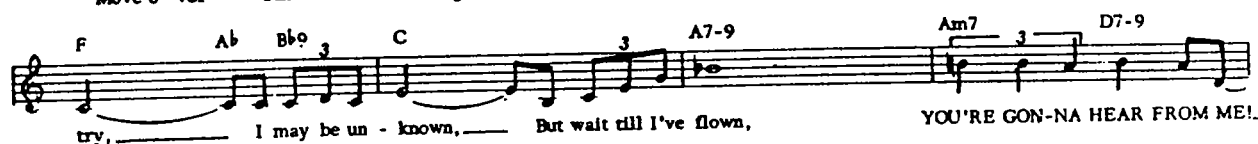
Lyric by DORY PREVIN

Music by ANDRÉ PREVIN

Verse ad lib.



Refrain - Slowly, but rhythmically



From the 20th Century-Fox Technicolor Musical Billy Rose's DIAMOND HORSESHOE

THE MORE I SEE YOU

Words by
MACK GORDON

Music by
HARRY WARREN

Andante

Verse

Each time I look at you is like the first time, — Each time you're
near me, — the thrill is new. — And there is noth - ing that I would - nt
do for — the rare de - light of — the sight of you. For; —

Refrain with feeling

THE MORE I SEE YOU, — The more I want you. — Some-how this
feel - ing — just grows and grows. — With ev - ry sigh I be -
come more mad a - bout you, — more lost with - out you — And so it
goes — Can you im - ag - ine — how much I'll love you, —
— THE MORE I SEE YOU — as years go by? — I know the
on - ly one for me can on - ly be you. — My arms won't free you, —
— my heart won't try. — THE MORE I try. —

ALL

(English version of "Una Moglie Americana")
Theme of the film "Run For Your Wife"

English lyric by
RAYMOND JESSEL and MARIAN GRUDEFF
Italian lyric by NICO FIDENCO

Music by
NINO OLIVIERO

Lentamente

A^bmaj7

All the words I can re - call Could nev - er cap - ture
E se un gior - no fi - ni - rà l'n - mo - re che con

Bbm **Bbm7** **Eb7** **Cm7** **B7** **Bb7** **A7**

all The love - li - ness of you. _____
me cre - de - vi sen - za fi - ne.

A^bmaj7 **Gm7** **C7**

All the phra - ses I might sigh Could
No, non chie - der - mi per - che io

Fm **Fm7** **Bbm** **Bbm7** **Eb7**

nev - er tell you why I want so much to
for - se lo sa - prò ma lo - vor - rò - na -

Dbm **Ab** **Dbm** **Ab** **G7**

hold you And en - fold you. All your love _____
scon - de - re, per sem - pre, Per - do - na - mi _____

Cm **Fm7** **Bb7** **Fm7** **Bb7**

Bring to me. _____ Come to me! _____
io vor - rei _____ ma non so _____

Bbm7 Eb7 Abmaj7

Cling to me! And I prom-ise you that All my
 dir - te - lo. E se_{um}

Ab Gm7 C7 Fm Fm7

life I'll give my all, No task will be too
 gior - no tu ve - drai che il cie - lo pian - ge -

Bbm Bbm7 Eb7 Dbm Ab

small And noth - ing be a - bove me If you
 rà sa - ra so - lo per no - i, pe - er

1. Dbm Ab 2. Dbm Ab Abmaj7

love me. love me.
 no - i. no - i.

By JOHN D. LOUDERMILK

The Language Of Love

Moderato

A7 VERSE

Oh,

two lov - ers parked on lov - ers's lane Just a watch-in' the stars a - bove.

They don't have to say a thing They're speak-ing THE LAN-GUAGE OF LOVE

CHORUS

Ooo-be do-be do-be doo Oo-be do-be do-be doo Oo-be do-be do-be

do-be do-doo Do-be do-do 'n' do - doo oh, doo

A7 D

Do-be do-be do-be do-be do-doo Oo be do-do 'n' do - doo

Wish Me A Rainbow

Music and Words by
JAY LIVINGSTON
and RAY EVANS

Moderato

E♭

Wish me a rain-bow, and wish me a star. All

B♭7

this you can give me, wher - ev - er you are; And

dreams for my pil - low, and stars for my eyes, And a

E♭maj9 **E♭6** **E♭**

mas - quer-ade ball where our love wins first prize. Wish me red

ros - es, and yel-low bal-loons, and black se-quins whirl-ing to
car - ou - sels

B♭7

gay danc - ing tunes. I want all these treas-ures; The

most you can give. So, wish me a rain-bow as

E♭maj9 **E♭6** **A♭** **E♭** **B♭7**

long as I live! All my to - mor-rows de - pend on your

E♭ **B♭7** **1. E♭** **B♭7**

love. So, wish me a rain-bow a - bove.

E♭ **B♭7** **2. E♭** **B♭7** **E♭**

bove.

PEOPLE LIKE YOU

Words and Music by
LARRY KUSIK and
EDDIE SNYDER

Moderately

F Edim F7 Bb

Oh yes, it's Peo - ple Like You who make life worth - while for

F C7

peo - ple like me, And that's why peo - ple like me fall in

F Bb F

love with Peo - ple Like You.

C7

It's such a good feel - in' to wake up and know
(Life used to be) lone - ly, no ros - es and wine,

F C7

That some - bod - y's heart goes
But now that's all o - ver

F F7

wher - ev - er you go, That some - bod - y's wait -
since you said you're mine, When some - bod - y loves

Bb C7 F

ing with a sweet ca - ress To bring you hap - pi - ness.
you all at once you see, How beau - ti - ful life can be.

Edim F7 Bb

Oh yes, it's Peo - ple Like You who bring sun - ny skies to
Oh yes, it's Peo - ple Like You who make life worth - while for

F

peo - ple like me, And that's why
peo - ple like me, And that's why

C7

peo - ple like me lose their hearts to Peo - ple Like You
peo - ple like me fall in love with Pec - ple Like You.

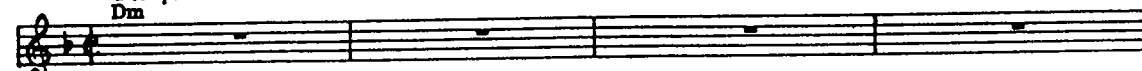
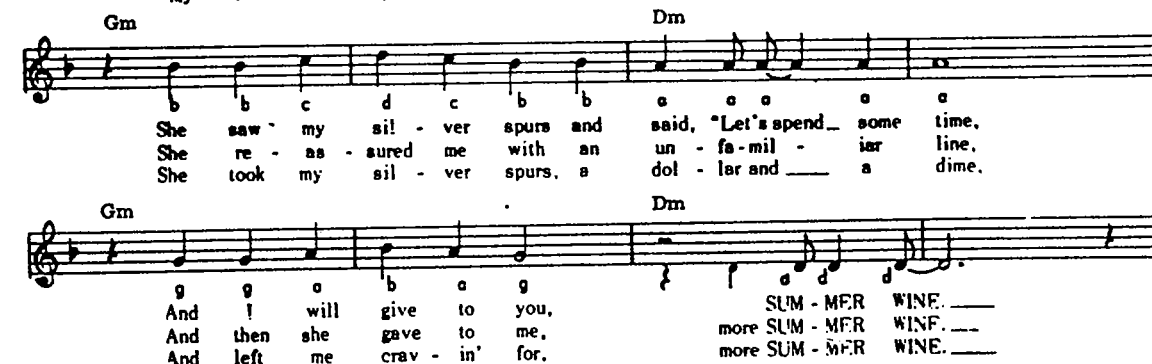
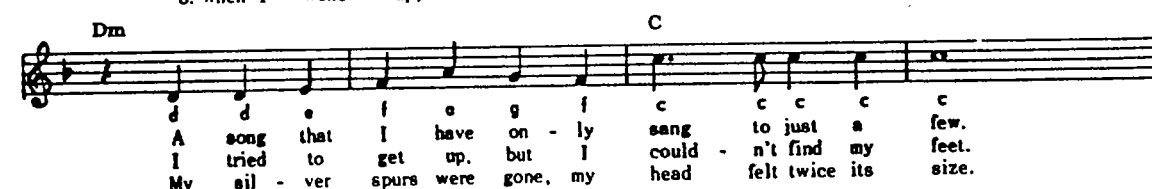
1. F Bb F 2. F Bb F

Life used to be

SUMMER WINE

By LEE HAZLEWOOD

Moderately, with much feeling

Voice *ad lib tempo**a tempo - Moderato*Refrain *a tempo*Verse (*ad lib tempo*)

Gm Dm

g g a b a g d d d

And I will give to you. SUM - MER WINE.

Gm C Dm G Dm G To Refrain

g e c d

Oh, SUM - MER WINE.

SOMEONE NICE LIKE YOU

Moderately (from the Broadway Musical "Stop the World-I Want to Get Off")

Dm7 Gm7 C7

mf Why did Some - one Nice Like You (Ev - ie, sweet - heart, —

You ask why did some - one nice like me —

F F#dim Gm7 C7 D7-9 Gm7 Eb9

Have to love some - one like me? — When I think of all —

Have to love some - one like you — And you men - tion all —

D7 Am7 F#dim Gm7 Adim Gm7 G7 Dm7 G7

— the men you could have loved, — the men you should have loved — who would have

— the men I could have loved, — the men I should have loved — who would have

Gm7 C9 E C7 F Dm7 Gm7 C7

loved you. — You're worth so much more than me (Ev - ie, sweet - heart, —

loved me. — May - be Sig - mund Freud could tell you why —

F Dm7 Gm7 C7 C9 Am E Cm7 F7 Cm7 F9

— Be - lieve you me (Ev - ie, sweet - heart, — You know that's true And if we

— I love you till I die, — The way I do But who wants

Bbmaj7 Eb9 A+ A+7 Dm Dm7 D7-9

could live twice — I'd make life par - a - dise — for some - one

Freud's ad - vice — I'm sure it works with mice — But not with

Gm7 1. F6 Gm7 Bbm6 Gm7 C7 2. F6 Bbm6 F6

real - ly nice — like you. — You. —

Some - one Nice — Like

THE FIRST WORD

By BOB TUBERT
and BILLY SHERRILL

Moderately slow

What shall I teach this sweet babe of mine? He still thinks the
sun al-ways shines. What can I do to arm him
so this big world won't harm him? — THE

a tempo moderato

1. FIRST WORD I'll teach him is "love."
2. FIRST WORD I'll teach him is "love."
3. FIRST WORD I'll teach him is "love."

I can just reach him with love. When he grows
please let me reach him with love. No oth-er
Some-how I know I'll reach him with love. When he grows

3rd Time

up to be a man, then I know he'll un-der-
word to means a thing; love can teach his heart to
up to be a man, then I know he'll un-der-

1. stand if THE FIRST WORD I teach him is love. THE

2. sing: So THE FIRST WORD I'll teach him is love. There'll be

right words and wrong words, weak words, and strong words; and these he will

hear ev - 'ry day; Glad words and sad words. good words - and

bad words; Oh, please let him hear what I say; THE

stand. Yes, THE FIRST WORD I'll teach him is "love."

CHANGES

Moderate tempo

Words and Music by
PHIL OCHS

1. Sit by my side, come as close as the
2. Green leaves of sum - mer turn red in the
3. Scenes of my young years were warm in my
4. world's spin - ning mad - ly, it drifts in the

air, Share in a mem - 'ry of grey, And
fall, To brown to yel - low they fade, And
mind, Vis - ions of shad - ows that shine, Till
dark, Swings through a hol - low of haze, A

wand - er in my words, And dream a - bout the
then they have to die, — Trapped with - in the
one day I re - turned, And found they were the
race a - round the stars, A jour - ey through the

pic - tures that I play, of chang - es.
cir - cle time par - ade, of chang - es.
vic - tims of the vines, of chang - es.
un - i - verse a - blaze with chang - es.

1. 2. 3. 4. The

STANDING IN THE SHADOWS OF LOVE

Words and Music by
EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

Medium Rock

Am G

Stand - ing in the shad - ows of love, I'm get - ting
Stand - ing in the shad - ows of love, I'm get - ting

F E E7 Am

read - y for the heart - aches to come, Can't you see me, Stand - ing in the shad - ows of love,
read - y for the heart - aches to come, Don't you see me, Stand - ing in the shad - ows of love,

G F E E7

I'm get - ting read - y for the heart - aches to come, I want to
Try my best to get read - y for the heart - aches to come,

F C F

run, but there's no place to go, 'cause heart - aches will fol - low me I know,
All a - lone I'm des - tined to be, with mis - er - y my on - ly com - pa - ny,

C F C

With - out your love, the love I need, it's the be -
May come to - day, it might come to - mor - row, but it's for

F C Dm 3

giving of the end of me, 'Cause you're tak - ing a - way all my rea - sons for
sure I ain't got noth - ing but sor - row, Now don't your con - science kind of both - er

A 3 Bbdim

liv - ing, When you pushed a - side all the love, I been giv - ing, now wait a min - ute,
you, How can you watch me cry af - ter all I done for you, Hold on a min - ute.

Am

Did - n't I treat you right now ba - by did - n't I. Did - n't I do the best, I could now
Gave you all the love, I had now did - n't I. When you need - ed me I was al - ways there now

1. 2. F

did - n't I so don't you leave me: was - n't I? I'm stand - ing here, watch - ing you go,

C F C

Girl you know that I'm gon - na need you so, I'm try - ing

F C F

hard not to cry out loud, you know cry - ing, it ain't gon - na help me

C Dm 3

now, What did I do to cause all this grief, now what did I

say to make you want to leave now wait a min-ute. Gave my heart and soul to you now
 did-n't I. and did-n't I al-ways treat you good now did-n't I.

*D.S. and fade
(Lyric 2)*

20th Century-Fox presents The DINO DE LAURENTIIS Production of "THE BIBLE"

THEME FROM "THE BIBLE"

By
TOSHIRO MAYUZUMI

Slowly

F Bbm Fm G7 G7-9 C7-9

F F7 Bbm

Gm7-5 Gb C7-9 F

Bbm7 Eb7 Ab Abm7 Db7 Gb

C Fm Db Bbm7 Fm C7

F Bbm Fm G7 G7-9 C7-9

F F7 Bbm

Gm7-5 Gb C7-9 F

rall. e dim.

THE CONSTANT RAIN

(CHOVE CHUVA)

English Lyric by
NORMAN GINBEL

Original Portuguese Words and Music by
JORGE BEN

Moderate Samba

lacos Cm F7 Bb6

CHO - VE CHU - VA, Con - stant is the rain.
CHO - VE CHU - VA, cho - ve sem pa - rar.

Gm Cm F7 Bb6

CHO - VE CHU - VA, End - less is the pain.
CHO - VE CHU - VA, cho - ve sem pa - rar.

Gm Cm7 Cm7... F7

As I stand here and re - mem - ber That once, our hearts were
Pois eu fa - zer u - ma pre - ce Pra Deus nos - sos Se -

Bb Cm7

one And ev' - ry day was spring to me, Till (he)
nhor Pra chu - va pa - rar De (she)

Cm7 F7 Bb Cm7 F7

left and took a - way the sun. Now the days are lone - ly. The song of love is
lhar o meu di - vi - na - mor que é mi - to lin - do é mais que o in - fi -

Cm7 F7 Cm7 F7 Bb

still, They say that I'll for - get (her) But I say I nev - er will, And it hurts with such a
ni - to é pu - ro é be - lo (him) no - cen - te co - mo a flor. Por fa - vor chu - va ru -

Cm7 F7 Bb

pain To be a - lone, and lone - ly in the rain.
im Nao mo - lhe mais o meu a - mor as - sim.

Gm Cm7 F7

And it hurts with such a pain to be a - lone, and lone - ly in the
Por fa - vor chu - va ru - im Nao mo - lhe mais o meu a - mor as -

Bb Gm Cm F7

rain. CHO - VE CHU - VA, con - stant is the
si - im. CHO - VE CHU - VA, cho - ve sem pa -

Bb6 Gm Cm F7

rain. CHO - VE CHU - VA, End - less is the
rar. CHO - VE CHU - VA, cho - ve sem pa -

1. Bb6 Gm Bb Gm6

pain. _____ CHO - VE CHU - pain. _____
 rar. _____ CHO - VE CHU - rar. _____

RUBY TUESDAY

Words and Music by
MICK JAGGER and
KEITH RICHARD

Moderate tempo

Bbm Ab Gb Ab7 Db

She would nev-er say where she came from.
 Ques - tion why she needs to be so free.
 "There's no time to lose." I need her say.

Bbm Ab Gb Ab

Yes - ter - day don't mat - ter if it's gone.
 She'll tell you it's the on - ly way to be.
 Cash your dreams be - fore they slip a - way.

Bbm7 Eb7 Ab

While the sun is bright or
 She just can't be chained to a
 Dy - ing all the time

Bbm7 Eb7 Ab7 Db

in the dark-est night, no one knows
 life where noth-ing's gained and noth-ing's lost
 lose your dreams and you will lose your mind

Ab

she comes and goes.
 at such a cost.
 ain't life un - kind?

With a strong beat

Db Ab7 Db Ab7

Good - bye, Rub - y Tues - day, who could hang a name -
 on you? When you change with ev - 'ry new day.

Ab7 D> 1. Absus 2. Absus 3. Absus

Still I'm gon - na miss you. Don't

Bbm Ab Gbmaj7 Ab7 Dbsus Db

THE APPLE TREE

(Forbidden Fruit)

From the Musical Production, "THE APPLE TREE"

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Rhythmically E7(b9)

Lis - ten

close - ly, Let me fill you in.

Chorus Am7(b5) D7(b9) G

1. A - bout the rich, ripe, round, red, ros - y ap - ples they call for - bid - den fruit,
sweet and juic - y lus - cious bite of this not for - bid - den fruit,

Bm7(b5) E7 Am7(b5) D7(b9) G

What I'm a - bout to say is con - fi - den - tial, so prom - ise you'll be mute.
You'll see your mind ex - pand and your per - cep - tions grow more and more a - cute.

Bm7(b5) E7 F Eb

Be - cause if ev - 'ry crea - ture in the gar - den knows, They'll come 'round like
And you can teach him plumb - ing and phi - los - o - phy, New tech - niques for

D♭

hun - gry buf - fa - los And in no time there'll be none of those
glaz - ing pot - ter - y, Wood - craft, first - aid, home e - con - o - my,

E7

pre - cious ap - ples left for you and me. Now in the
Mad - am, Ad - am will be o - ver - joyed! When he be -

Am7(b5) D7(b9) G Bm7(b5) E7

av - 'rage ap - ple, you're ac - cus - tomed to skin, seeds, flesh and core, But you will
comes a - ware of your at - tain - ments, he'll beam with lov - ing pride. And he will

Am7(b5) D7(b9) G

find that these are spe - cial ap - ples that give you some - thing more.
say, "O, Eve, you're in - dis - pen - sa - ble! Please don't leave my side!"

Bm7(b5) E7 Am7(b5) D7

Why, ev - 'ry seed con - tains some in - for - ma - tion you
And with your nif - ty new - found ed - u - ca - tion, he'll

Bm7(b5) E7 C♯m7(b5) F♯7 To Coda

need to speed your ed - u - ca - tion, The seeds, in - deed, of all cre - a - tion are
rel - ish ev - 'ry con - ver - sa - tion, Why you'll be Ad - am's in - spi - ra - tion this

Bm7(b5) E7(b9) Am E7(b9)

have Whv be fool - ish my dear. Come with

Am E7(b9) Am6 E7

me to that tree. 2. With ev-'ry

Coda ♩

Bm7(b5) E7(b9) Am6

way! Just an ap - ple a day,

E7(b9) Am6 E7(b9) Am6

Wait and see, Come with me

E7(b9) Am

To that tree! Now!

Words by
JAY LIVINGSTON
and RAY EVANS

Paris Smiles

Music by
MAURICE JARRE

Moderato

C G G7sus G7 G

1. Par - is smiles and the world is young, in a
2. { Once you've danced un - der Par - is skies you have
I re - call by the riv - er lights trem - bling

F Fmaj9 F6 C G C

mil - lion hearts bells are ring - ing. Par - is weeps
left your heart in her keep - ing. Once you've known
sum - mer nights so ful - fill - ing. Have you changed?

G7 C Csus C Cmaj9 C6

- and the world is old, from a mil - lion lips there's no
- ev - 'ry sweet sur - prise you will feel her joys and her
- Are you still so warm? Are your o - pen arms still so

G F

sing - ing. Par - is greets the morn - ing with a
weep - ing. Par - is friend and lov - er, you were
will - ing?

G C G

flow - er in her hair; Par - is
so light heart - ed then. Some - day

F C

in the eve - ning sings a love song ev - 'ry -
I'll dis - cov - er Par - is

G G7 G G7 C

where! smil - ing once a - gain.

364 Love Me With All Your Heart

English Lyric by
MICHAEL VAUGHN
Spanish Lyric by
MARIO RIGUAL

(Cuando Calienta El Sol)

Music by
CARLOS RIGUAL

Moderately slow, with firm beat

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps). It consists of 11 staves of music. Chords are indicated by letters above the staff, and triplets are marked with a '3' over a bracket. The lyrics are written below the staff, with English in the top line and Spanish in the bottom line of each pair. The score includes a key signature change to D major at the beginning and a final key signature change to D major at the end.

Staff 1: Chords: D, Bm, F#m. Lyrics: LOVE ME WITH ALL YOUR HEART, — That's all I want, love; — Cuan - do ca - lien ta el sol — a - qui en la pla - ya —

Staff 2: Chords: G6, A7, D, B7. Lyrics: Love me with all of your heart or not at all; — sien-to tu cuer-po vi-brar cer-ca de mi, —

Staff 3: Chords: Em, Em7, A7, D, Bm. Lyrics: Just prom-ise me this: — that you'll give me — all your kiss-es — Ev-'ry es tu pal - pi - tar — es tu ca - ra — es tu pe - lo — son tus

Staff 4: Chords: F#m, G, A, A7, F#m7, A7. Lyrics: win-ter — ev-'ry sum-mer, — ev-'ry fall; — be - sos — me es-tre-mez-co - o - o - o;

Staff 5: Chords: D, Bm, F#m. Lyrics: When we are far a-part — or when you're near me, — Cuan- do ca - lien-te el sol — a - qui en la pla - ya, —


Staff 6: Chords: G6, A7, D, B7, Em, Em7, A7. Lyrics: Love me with all of your heart as I love you; — Don't give me your love for a sien-to tu-cuer-po vi-brar cer-ca de mi, — es tu pal- pi- tar — tu re-

Staff 7: Chords: D, Bm, F#m, G. Lyrics: mo-ment or an ho - ur — Love me al- ways — as you loved me — from the cuer-do mi lo- cu- ra — mi de - li- rio — me es-tre-mez-co - o - o -

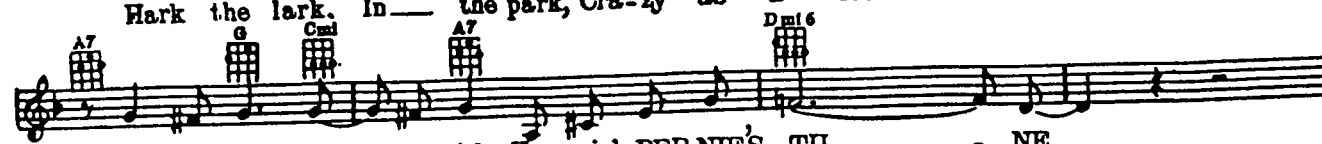
Staff 8: Chords: A, A7, D, Bm, Em7, A7. Lyrics: start, With ev-'ry beat of your heart. — o Cuan-do ca - lien- ta el sol. —

Staff 9: Chords: D, Bm, Em7, D. Lyrics: heart. —

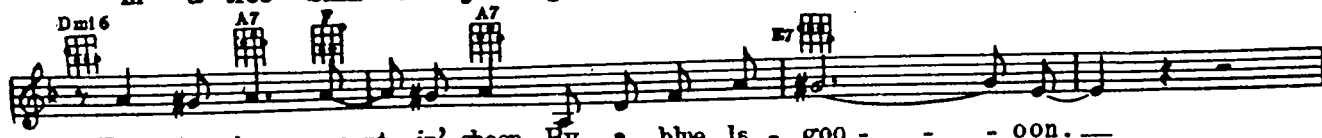
BERNIE'S TUNE




In the park, In — the dark, Un-der-neath the moo - - - oon. —
Hark the lark. In — the park, Cra-zy as a loo - - - oon. —



Heard a boy And — a girl Hum-min' BER-NIE'S TU - - - NE. —
In a tree Skill - ful - ly Sing-in' BER-NIE'S TU - - - NE. —



Went to sleep count - in' sheep, By a blue la - goo - - - oon. —
Lit - tle kids go — to school Sing-in' BER-NIE'S TU - - - NE. —



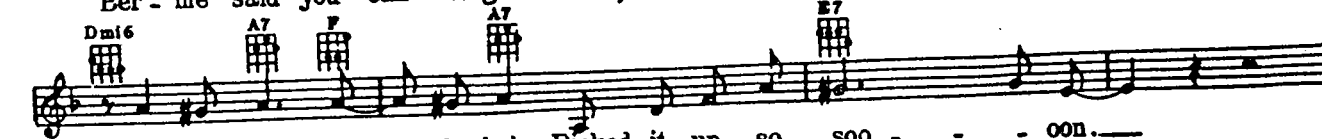
Heard a frog, On — a log, Croak-in' BER-NIE'S TU - - - NE. —
Gurg-lin' brooks, Bub - blin' pools, Bab-bie BER-NIE'S TU - - - NE. —



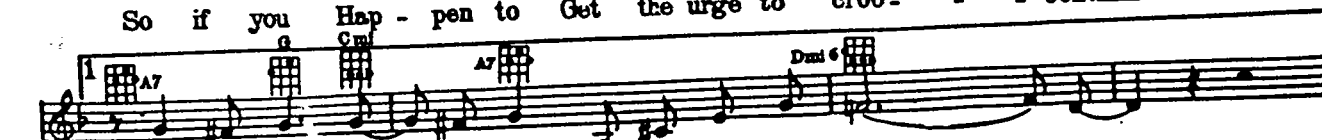
It's so ea - sy to whist - le, — It's so ea - sy to sing. —
You don't have to read mu - sic, — You don't have to be smart. —



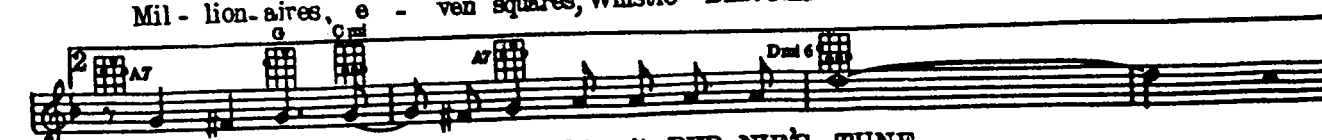
E - ven hum-ming birds hum — it, — It's the thing. —
Ber - nie said you can sing — it, — From the heart. —



Of - fice clerks, So - da jerks Picked it up so soo - - - oon. —
So if you Hap - pen to Get the urge to croo - - - oon. —



Mil - lion-aires, e - ven squares, Whistle BER-NIE'S TU - - - NE. —



Take a tip, Man — get hip, Make it BER-NIE'S TUNE. —

20th Century-Fox Presents Ivan Foxwell's Production "THE QUILLER MEMORANDUM"

Theme From "The Quiller Memorandum" (Wednesday's Child)

By
JOHN BARRY
and
MACK DAVID

Moderately, with expression

Gm Cm F7

Wednes - day's Child is a child of woe;

Bb Bb7

Wednes - day's Child cries a - lone, I know; When you

Eb D7 Gm Cm

smiled just for me, you smiled; For a while I for-

Gm D D7 Gm Cm Gm Gm

got I was Wednes - day's Child. Fri - day's child wins at

Cm F7 Bb

love, they say; In your arms Fri-day was my

Bb7 Eb D7 Gm

day; Now you've gone, well, I should have known, I am

Cm Gm D D7 Gm

Wednes - day's Child, born to be a - lone.

The 59th Street Bridge Song

(FEELIN' GROOVY)

Words and Music by
PAUL SIMON

Moderate

Slow down, you move too fast. You got to make the morn - ing last. Just

kick-in' down the cob - ble - stones, look-in' for fun and Feel - in' Groov - y.

Hel - lo lamp - post, what - cha know - in'

I've come to watch your flow - ers grow - in'. Ain't-cha got no rhymes - for me?

Doot-in' doo-doo, Feel-in' Groov - y. Got

no deeds to do, no prom - is - es to keep. I'm dap - pled and drow - sy and

read - y to sleep. Let the morn - ing - time drop all it's pet - als on me.

Life, I love you, All is groov - y.

Time Alone Will Tell

(NON PENSARE A ME)

English Words by NORMAN NEWELL
Italian Words by ALBERTO TESTA

Music by
EROS SCIORILLI

Time _____ a-lone will tell _____ My love for
Non _____ pen-sa-re a me, _____ con-tin-na

you will nev-er end, Al-though I know _____ that you must
pu-re la tua stra-da sen-za mai _____ pen-sa-re a

go. me. Fate, _____ that let us meet, _____ Was in-dis-
Tan - to, co-sa vuoi, _____ c'è sta-ta

creet to let me fall in love with you.
so-lon-na pa-ren-te-si fra noi.

Time _____ may change the world, _____ But I could nev-er change the world we used to
For - se pian-ge-rò _____ ma tu qual-che mo-do, be-neg ma-le, tu ve-

know, _____ I love you so, Time _____ a-lone will
drai, _____ mi ar-range-rò, an - che se mai

tell _____ For no-one else could be as won-der-ful as you. I'll
più _____ sa-rò fe-li-ce co-me quan-do c'è-ri tu. La

go on, so long-ly now, But los-ers must go on some-
ri-la con-li-nue-rà, il mon-do non si fer-me-

how. Time _____ a-lone will tell _____ You'll al-ways
rà. Non _____ pen-sa-re a me, _____ il so-le

369

Dm7 F(G Bass) G7 1. C Fmaj7 G7 2. C

be my one and on - ly love. love.
non si spe-gne-rà con te. te.

Cdim Dm7 Dbmaj7 C

You, No One But You

Recorded By FRANKIE LAINE on ABC records

Words and Music by
PETER De ANGELIS
and JEAN SAWYER

Moderato

Chorus

C Cmaj7 C6 Cmaj7

Who kissed a-way my tears and gave me com - fort thru the years,

C A7 Dm7 G7 Dm7

YOU, NO ONE BUT YOU. Who smiled a-way the

G7 Dm G7 Dm G7

rain and made the sun come out a - gain, YOU, NO ONE BUT

Cmaj7 C6 C7 F

YOU. You made each day a pre - cious sou-ve-

E7(b9) Eb9 D7 G7

nir, We can look back and nev - er shed a tear. Who

C Cmaj7 C6 A7 Dm

makes each day for me a gold-en an - ni-ver-sa - ry, YOU,

G9 1. C Cdim G7 G11 2. C Cmaj7

NO ONE BUT YOU. Who YOU.

Walking Happy

From the FEUER and MARTIN Production
"WALKING HAPPY"

Lyric by
SAMMY CAHN

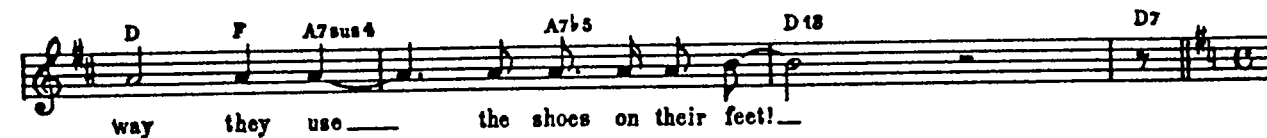
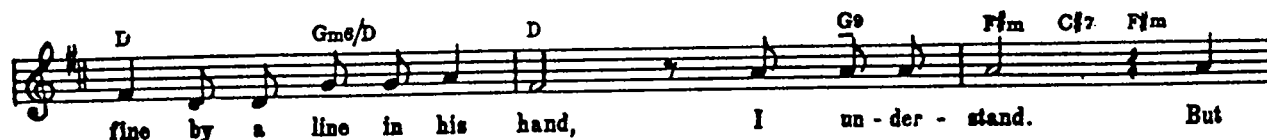
Music by
JAMES VAN HEUSEN

Moderately

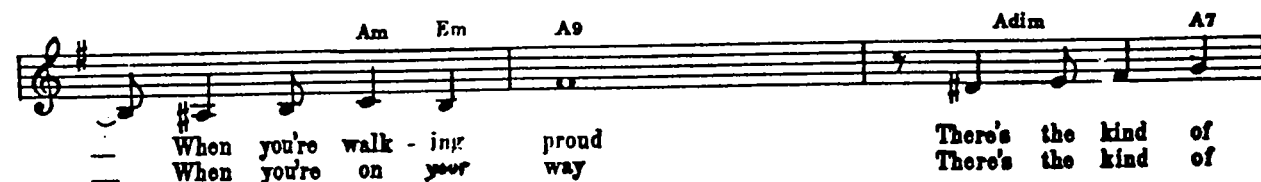
Verse (*ad lib.*)



* Gm6/D etc. denotes bass (D)
other than root of chord (G)



Chorus



Adim/E B/C# Em/C# G/B Am/C Em/C# A7sus4 A7

There's the kind of walk you walk — Sets you 'bove the
There's the kind of walk you walk — When to - day's your

D11 D9 A7b9 D Dm7 Am7 Dm G G7+

crowd
day

There's the kind of walk you walk — When some - bo - dy
There's the kind of walk you walk — When the world's all

C6 Am/F# B+ B7 Em A9

loves you — That's ve - ry much like walk - ing on a
rain - bows — And your heart's hop - pin' like a pop - in -

Am7/D 1. D9 Gdim/D D7 G F#dim/G G7

cloud — Good for - tune found you chap - pie,
jay —

C Ab7/C Cdim C Bm11 E7 E7-9

And your life's a hap - py val - en - tine — When you're Walk - ing

Am7 Em7/A Am7 C#7/D D7 G Eb9 D9 D9+5 D7b9

Hap - py — Don't the bloom - in' world seem fine? There's the kind of

2. D9 D7 G G/F# G/F#

So you had best be - lieve it chap - pie You'll find that life is

C/E Cm/Eb G/D

finger - or snap - py The day you learn that Walk - ing Hap - py

B7-9/E Emsus4 Em A9 Am7

Gives the world a shine — So just keep Walk - ing

Ab6 Ab7 G Eb9 D9 G

Hap - py with your hand in mine.

FORTUOSITY

Music and Lyrics by
 RICHARD M. SHERMAN
 ROBERT B. SHERMAN

Medium bright tempo

VERSE

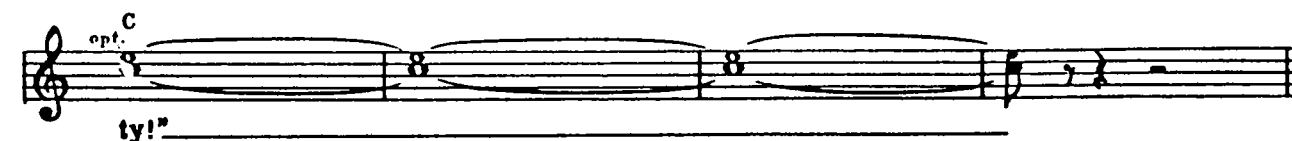
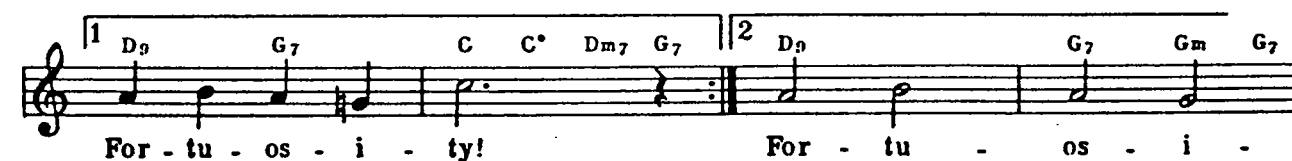
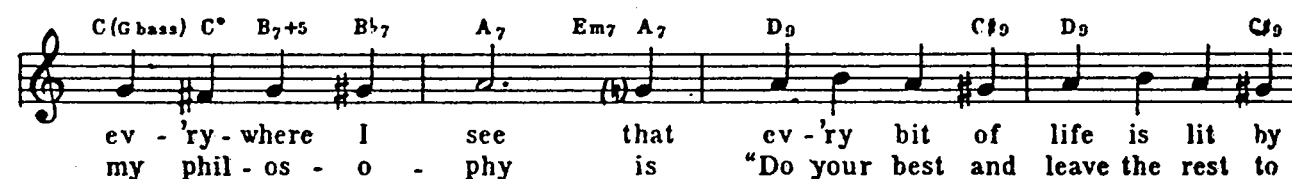
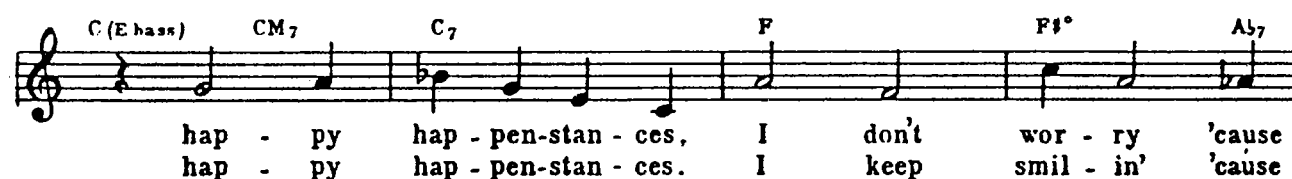
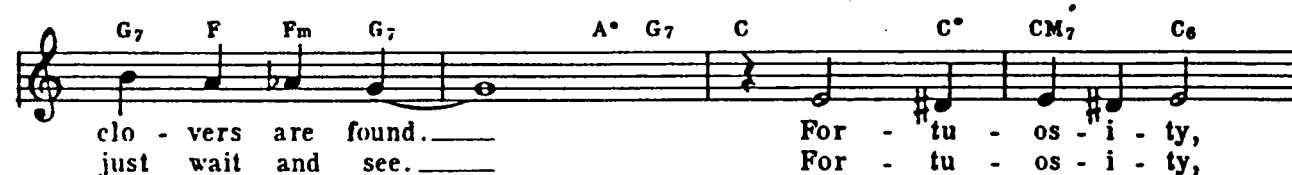
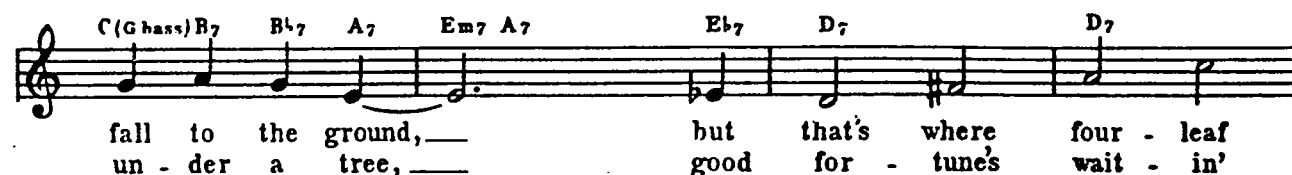
JOHN G7

Well now, ain't this an el-e-gant neigh-bor-hood; all the res-i-dents dress so
 fine. One day off the boat am I, with a job that's near-ly
 mine. 'Tis a job with an el-e-gant mil-lion-aire, and his
 el-e-gant fam-i-ly. To-day I move from im-mi-grant, to
 high so-ci-e-ty! You may call that luck. You may call it

CHORUS

Sung *With a lilt*

for-tune. But me me-self, I call it For-tu-os-i-ty,
 For-tu-os-i-ty,
 That's me by word. For-tu-os-i-ty, me
 That's me own word. For-tu-os-i-ty, me



20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

TALK TO THE ANIMALS

Words and Music by
LESLIE BRICUSSE

Moderately

Cm Ab F Eb Abm F
 If I could Talk To The An-i-mals, just im-ag-ine it,
 sult-ed with quad-ru-peds, think what fun we'd have,

Bb F+ Bb F7 Bb Cm7 -Bb Gm Cm Ab
 Chat-ting to a chimp in chim-pan-zee, Im-ag-ine talk-ing to a
 Ask-ing o-ver croc-o-diles for tea, Or may-be lunch with two or

F7 Bb F+ Fm G+ G7 C7 Fdim
 ti-ger, chat-ting to a chee-tah, What a neat a-
 three lions, wal-rus-es and sea lions, What a love-ly

Gm7 C7 F7 Fdim F7 Tacet Cm Ab
 chieve-ment it would be. If we could Talk To The An-i-mals,
 place the world would be. If I spoke slang to o-rang-u-tangs,

F Eb Abm F Bb F+ Bb F7 Bb Cm7 Bb
 learn their lan-gua-ges, May-be take an an-i-mal de-gree,
 the ad-van-ta-ges An-y fool on earth can plain-ly see.

Gm Cm Ab F7 Bb F+ Fm G+ G7
 I'd stud-y el-e-phant and ea-gle, buf-fa-lo and bea-gle,
 Dis-cuss-ing east-ern art and dra-mas with in-tel-lec-tual lla-mas,

C7 Fdim Gm7 C7 F7 Gb7 F7 Tacet
 Al-li-ga-tor, guin-ea pig and flea. I would con-
 That's a big step for-ward, you'll a-gree. I'd learn to

Fm7 Bb7 Edim Fdim Fm Bbdim Bb7 Eb Edim
 verse in po-lar bear and py-thon, And I would
 speak in an-te-lope and tur-tle, My Pe-kin-

20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

SOMETHING IN YOUR SMILE

377

Words and Music by
LESLIE BRICUSSE

Moderately, with expression

Some-thing In Your Smile speaks to me, Some-thing in your eyes shows me the
way and helps me to say the things that I could nev-er say to you.
Some-thing in your voice sings to me,
Some-thing in your laugh makes me re-joice, and there is no choice ex-cept to let my thoughts all
stray to you, And stray to you they do.
Some-thing in you is rich and rare, And there is some-thing
more, Some-thing in you is ev-'ry-thing I've
nev-er known be-fore. For some-thing of your charm
clings to me, Some-thing of your warmth has stayed in my heart And made me a
part of you for just a lit-tle while, So think of me as Some-thing In Your
Smile. Smile.

Chords: Cmaj7, C, Cmaj7, C, D7, Bm7, C7, F, Fm, G7, Cmaj7, Dm7, Cmaj7, Dm7, C, Cmaj7, C, D7, Bm7, C7, F, Fm, Cmaj7, C, Em7, A7, Dm, Dm7, E, Bm7 sus4, Bm7, E, Fmaj7, F6, G, Fdim, E, E7, Am, D7, Fm6, G11, G11(-9), G7, Cmaj7, C, Cmaj7, C, D7, Bm7, C7, F, Fm, E7, Gm6, A7, Dm7, G11, G7, 1. C, Cmaj7, Dm7, 2. C, Ab7, C⁶/9

20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

I'VE NEVER SEEN ANYTHING LIKE IT

Words and Music by
LESLIE BRICUSSE

Moderately



1. I've seen the world, I've been a - round, I could tell you sto-ries that would quite as-tound you.
2. I know the game, I've seen 'em all, I could tell you sto-ries that would quite en-thrall you.
3. I'm down to earth, I'll tell you straight, I could tell you sto-ries that would fas - ci - nate you.



I'm not a fool, I went to school, I've been from Liv - er - pool to Is - tan - bul,
I know me job, pleas-ing the mob, I give 'em what they want for just two bob,
I know the trade, I know the tricks, Once bought an e - le - phant for two pound six,



Is - tan - bul. I'm no fool. And an - y - one will tell you that I'm
just two bob. That's my job but this is so fan - tas - tic I can't
two pound six. Taught it tricks but for a push - mi - pull - yu I'd pay



sharp - er than a knife, But I've Nev - er Seen An - y - thing Like It in my
wait to tell the wife, 'Cause I've Nev - er Seen An - y - thing Like It in my
three pounds, four pounds, five, 'Cause I've Nev - er Seen An - y - thing Like It that's a -



life. No, I've Nev - er Seen An - y - thing Like It,
life. No, I've Nev - er Seen An - y - thing Like It,
live. No, I've Nev - er Seen An - y - thing Like It,

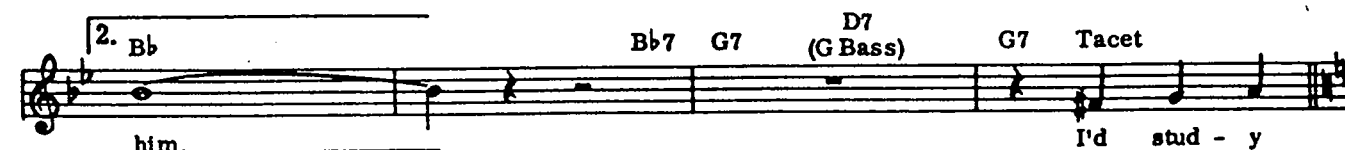
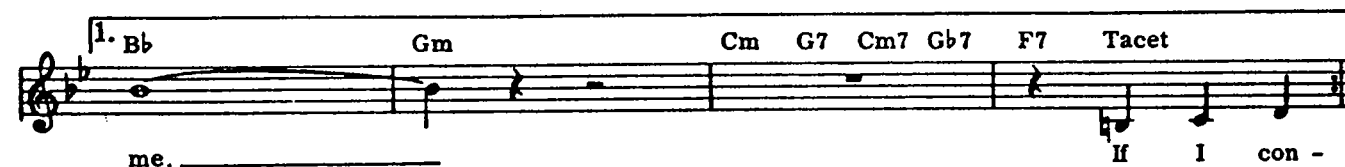
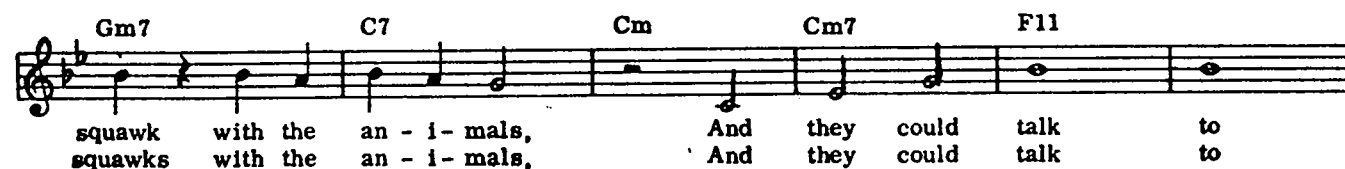
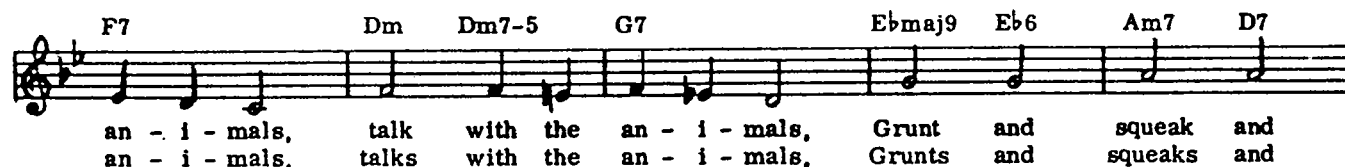
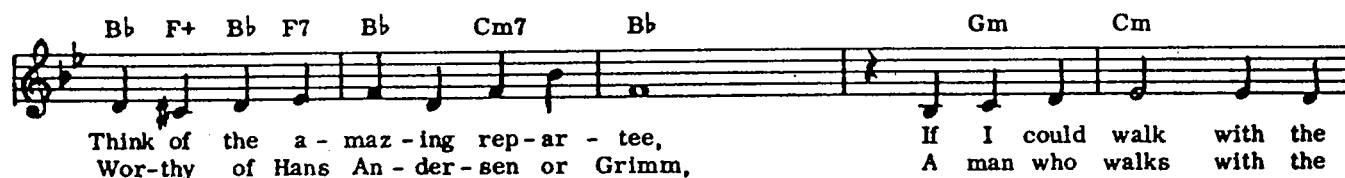
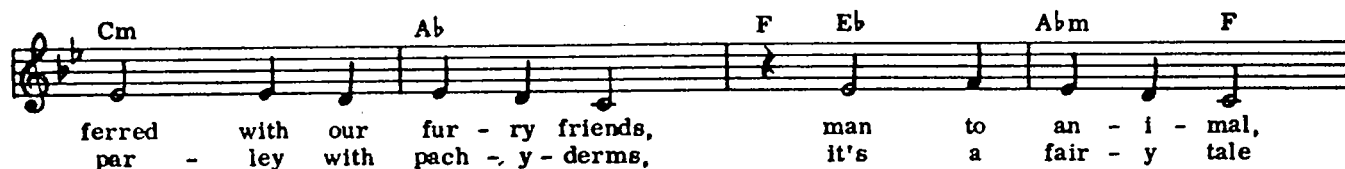
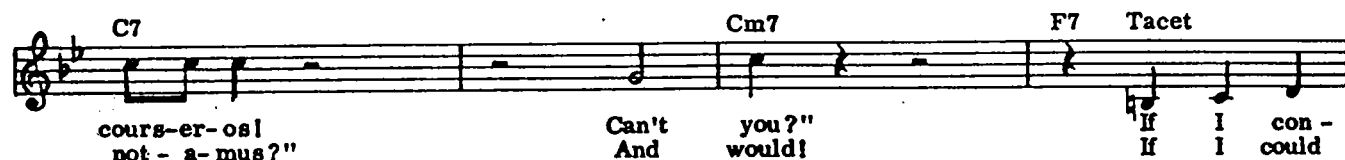
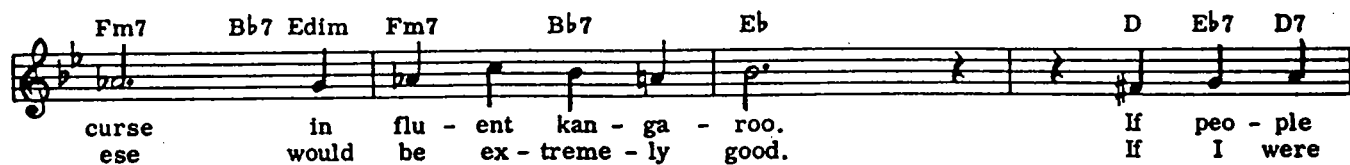
3rd time to Coda



Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my
Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my
Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my



life. I thought I'd seen ev - 'ry
life. I thought I'd seen ev - 'ry



Gm7 C7 F#dim Gm7 C7 F E F7 E7
 speak to all of them on sight. If friends said,

Am Cdim D7 G
 "Can he talk in crab or pel-i-can?" You'd say, "Like

D7 Dm7 G7, Tacet
 hel-i-can!" And you'd be right! And if you

Dm Bb G7 F Bbm6 G
 just stop and think a bit, there's no doubt of it,

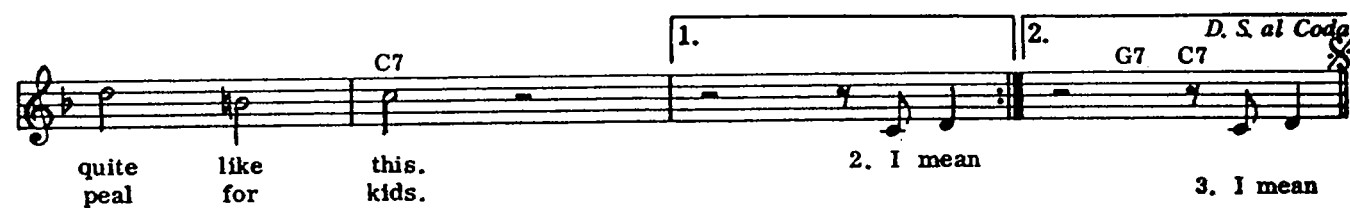
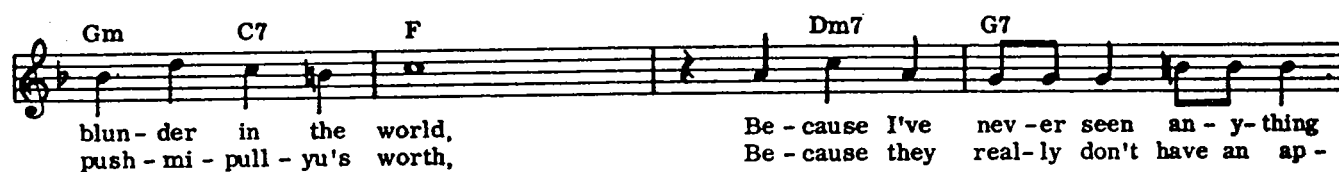
C G7 C Dm7 C Bb A7
 I would win a place in his - to - ry, If I could

A tempo (as before)
 Fm G7 Em7 Gm A7 Fmaj9 F6
 walk with the an - i - mals, talk with the an - i - mals, Grunt and

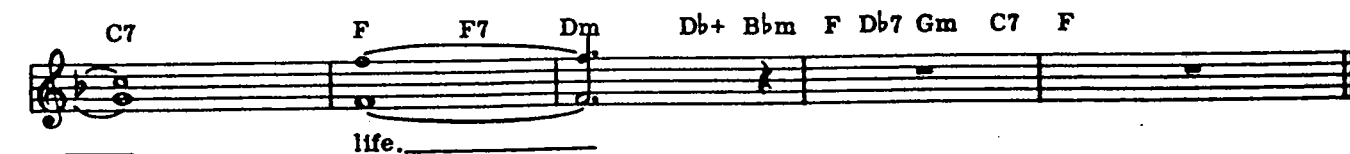
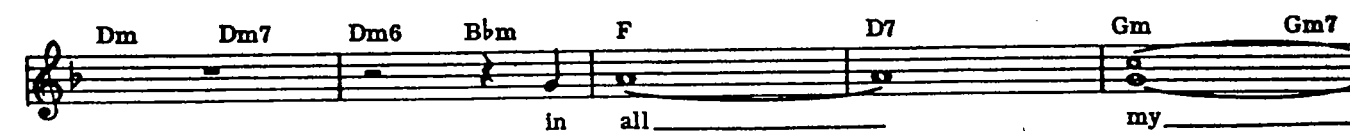
Bm7 E7-9 Am7 D7 Dm Dm7
 squeak and squawk with the an - i - mals, And they could

C Ebdim Dm7 G11 G7 C Dm
 squeak and squawk and speak and talk to me.

Cmaj7 F B (C Bass) B C



⊕ Coda



LOVELY HULA HANDS

Chorus, *Slowly*

Love-ly Hu-la Hands grace-ful as a bird in mo-tion —

Glid-ing like the gulls o'er the o-cean, Love-ly Hu-la Hands. *Hum* —

White Ha-wai-ian sands, noth-ing in this trop-ic splen-dor, —

like the light-est touch of your slen-der, Love-ly Hu-la Hands. *Hum* —

When our fin-ger-tips are meet-ing, gent-ly they con-vey more than words can say,

And my heart so mad-ly beat-ing, glad-ly un-der-stands all the ten-der-mean-ing

of your hu-la hands, Fin-ger-tips that say "A - lo - ha" — say to me a-gain "I

love you! Love-ly Hu-la Hands. *Hum* — Hands. *Hum* —

Chords: Eb, Cdim, Bb7, Fm7, Bb7, Cdim, Bb7, Eb, Bb7, Eb, Bb7aug, Eb, Cdim, Bb7, Fm7, Bb7, Cdim, Bb7, Eb, Bb7, Eb, Ab, Eb7, Ab, C7, Fm, Bb7, Eb, Cdim, Bb7, Fm7, Bb7, Cdim, Bb7, 1. Eb, Bb7, Eb, 2. Eb, Bb7, Eb.

"Cinderella"

Do I Love You Because You're Beautiful?

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Refrain (slowly, with warm expression)

Do I love you be- cause you're beau - ti - ful? — Or are you
beau - ti - ful — be - cause I love you? —

Am I mak - ing be - lieve I see in you — A girl too
love - ly to — be real - ly true?

Do I want you be - cause you're
won - der - ful? — Or are you won - der - ful —

— Be - cause I want you? —

Are you the sweet in - ven - tion of a lov - er's dream, —

Chords: Gm, D+, Gm7, C9, F9, Bb(sus.), Bb, Cm7, D, Gm, D+, Gm7, C9, Am, F9, Fm7, Bb7, Eb, Bbdim, Bb, Bb(sus.), Bb, Gm7, C9, F9, F7, D7(sus.), D7, Gm, D+, Gm7, C9

Or are you real - ly as beau - ti - ful as you
 seem? _____ seem? _____

Chords: C7, B^b, D⁺, E^b, F7, 1. B^b, D7⁺, 2. B^b

"Cinderella"

Ten Minutes Ago

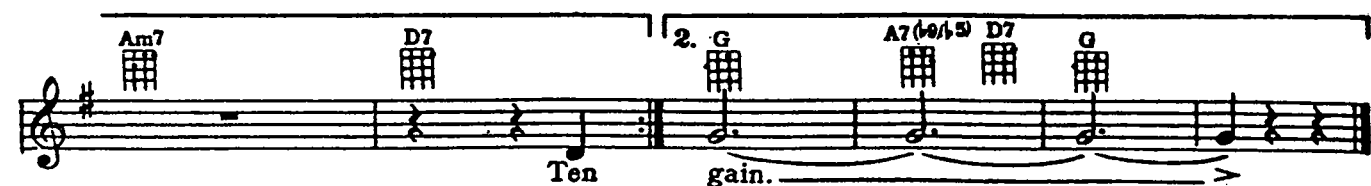
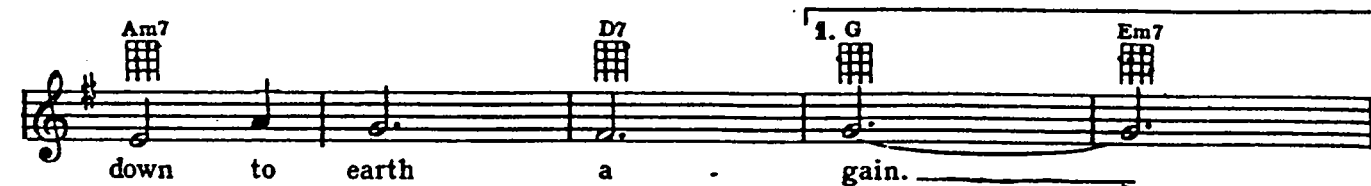
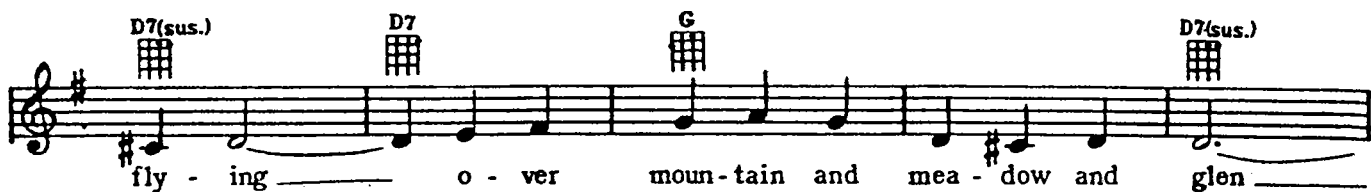
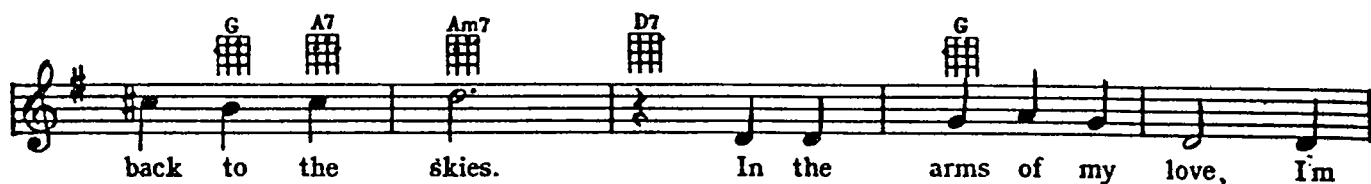
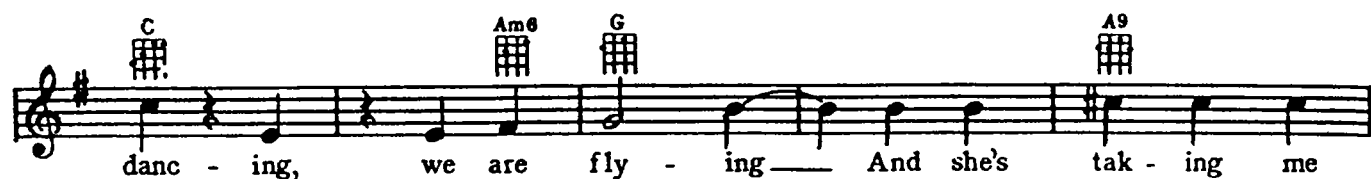
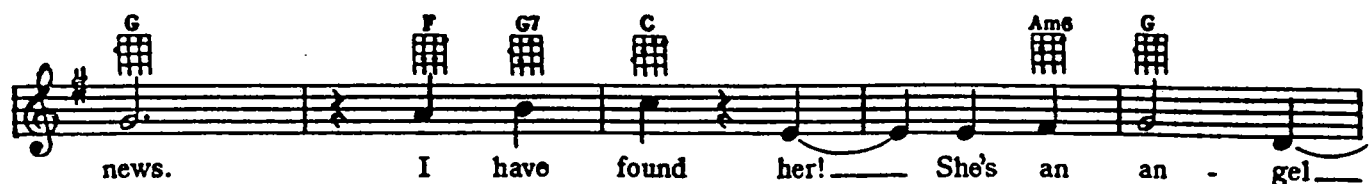
Words by
 OSCAR HAMMERSTEIN 2nd

Music by
 RICHARD RODGERS

Refrain

Ten min - utes a - go, I saw you, I looked up when you
 came thru the door, My head start - ed reel - ing, You
 gave me the feel - ing the room had no ceil - ing or floor.
 Ten min - utes a - go, I met you, And we
 mur - mured our how - do - you - do's, I want - ed to
 ring out the bells and fling out my arms and to sing out the

Chords: G, D7(sus.), D7, G, D7(sus.), D7, G, B7, Em, Cm, G, A9, Am7, D7, G, D7(sus.), D7, G, B7, Em, Cm, G, D7



Ode To Billy Joe

Words and Music by
BOBBIE GENTRY

With a beat

It was the third of June, an-oth-er
 sleep-y, dust-y, del-ta day, I was out chop-pin' cot-ton and my
 broth-er was bail-in' hay, And at din-ner time we stopped and walked
 back to the house to eat, And Ma-ma hol-lered at the back door, "Y'all re-
 mem-ber to wipe your feet". Then she
 said, "I got some news this morn-in' from Choc-taw Ridge, To-day-
 Bil-ly Joe Mc Al-lis-ter jumped off the Tal-la-hat-chee Bridge."
 1. 2. 3. 4.
 5.

Verse 2

Papa said to Mama, as he passed around the black-eyed peas,
 'Well, Billy Joe never had a lick o' sense, pass the biscuits please,
 There's five more acres in the lower forty I've got to plow,"
 And Mama said it was a shame about Billy Joe anyhow.
 Seems like nothin' ever comes to no good up on Choctaw Ridge,
 And now Billy Joe McAllister's jumped off the Tallahatchee Bridge.

Verse 3

Brother said he recollected when he and Tom and Billy Joe,
 Put a frog down my back at the Carroll County picture show,
 And wasn't I talkin' to him after church last Sunday night,
 I'll have another piece of apple pie, you know, it don't seem right.
 I saw him at the sawmill yesterday on Choctaw Ridge,
 And now you tell me Billy Joe's jumped off the Tallahatchee Bridge.

Verse 4

Mama said to me, "Child what's happened to your appetite?
 I been cookin' all mornin' and you haven't touched a single bite,
 That nice young preacher Brother Taylor dropped by today,
 Said he'd be pleased to have dinner on Sunday, Oh, by the way,
 He said he saw a girl that looked a lot like you up on Choctaw Ridge
 And she an' Billy Joe was throwin' somethin' off the Tallahatchee Bridge".

Verse 5

A year has come and gone since we heard the news 'bout Billy Joe,
 Brother married Becky Thompson, they bought a store in Tupelo,
 There was a virus goin' 'round, Papa caught it and he died last spring,
 And now Mama doesn't seem to want to do much of anything.
 And me I spend a lot of time pickin' flowers up on Choctaw Ridge,
 And drop them into the muddy water off the Tallahatchee Bridge.

Guantanamera

Words by
JOSE MARTI

Music adaptation by
HECTOR ANGULO
and PETE SEEGER

CHORUS

Moderately

Key: D Major (F#) | Time: 4/4

Chords: Em7, A7, D, G

Guan-ta-na-me-ra gua-ji-ra Guan-ta-na-me-ra

Guan - ta - na - me - ra gua - ji - ra Guan - ta - na - me -

FINE VERSE

Chords: A7, G, A7, G, A7, G, A7

ral 1. Yo soy un hom - bre sin - ce - ro De don - de

cre - ce la pal - ma Yo soy un hom - bre sin - ce - ro

de don - de cre - - ce la pal - ma Yan - tes de

mo - rir - me quie - ro E - char - mis ver - sos del al - ma.

2. Mi verso es de un verde claro
Y de un carmin encendido
Mi verso es de un verde claro
Y de un carmin encendido
Mi verso es un ciervo herido
Que busca en el monte amparo.
Chorus

3. Con los pobres de la tierra
Quiero yo mi suerte echar
Con los pobres de la tierra
Quiero yo mi suerte echar
El arroyo de la sierra
Me complace mas que el mar.
Chorus

(Literal English Translation)

1. I am a truthful man, from the
land of palm trees. Before
dying, I want to share these
poems of my soul.
2. My poems are light green,
but they are also flaming
crimson. My verses are like
a wounded faun, seeking ref-
uge in the forest.
3. With the poor people of this
earth, I want to share my fate.
The little streams of the
mountains please me more
than the sea.

386

MEESKITE

(Mees-kite)

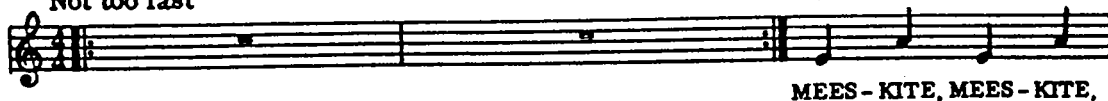
Lyrics by
FRED EBB

From The New Musical "CABARET"

Music by
JOHN KANDER

Not too fast

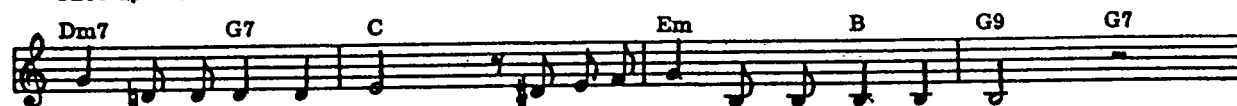
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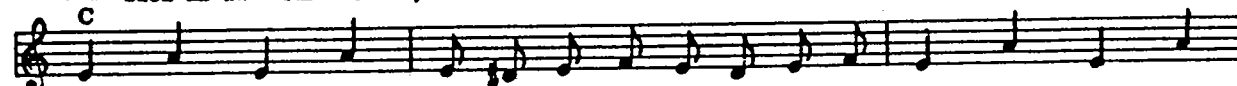
MEES-KITE, MEES-KITE,



Once up-on a time there was a MEES-KITE, MEES-KITE, Look-ing in the mir-ror, he would



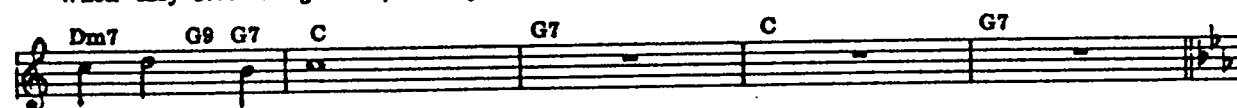
est such an aw-ful shock, He had a face that could stop a clock,



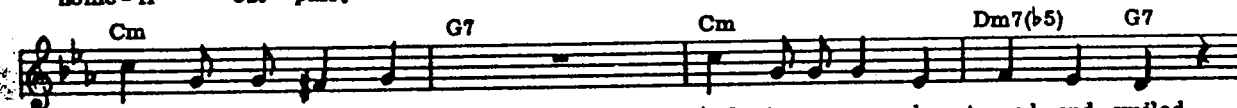
MEES-KITE, MEES-KITE, Loved a girl who al-so was a MEES-KITE, MEES-KITE,



When they stood to-geth-er, ev-'ry-bod-y would stop and stare, They were the



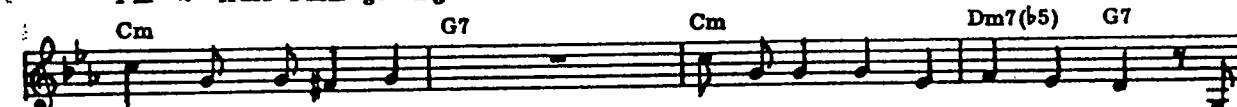
home-li-est pair.



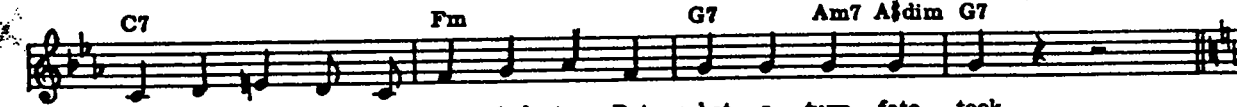
Soon they were mar-ried And in a year she turned and smiled,



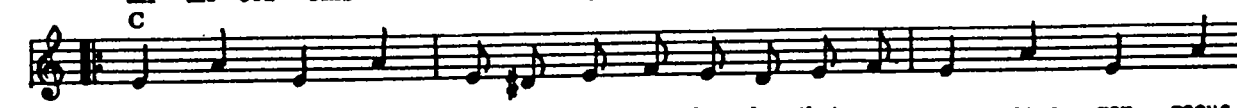
'T'm a-fraid I'm go-ing to have a child."



Nine months she car-ried Wor-ry-ing how that kid would look; And



all the cou-sins were wor-ried too, But what a turn fate took.

Gor-geous, gor-geous, They pro-duced a ba-by that was gor-geous, gor-geous,
Mor-al, mor-al, Yes in-deed, the sto-ry has a mor-al, mor-al,Crowd-ing 'round the cra-dle all the rel-a-tives aah'd and ooh'd, He ought to
Though you're not a beau-ty, it is nev-er the less quite true, There may be

Em B G9 G7 C

pose for a ba-by food. Gor-geous, gor-geous,
beau-ti-ful things in you. MEES-KITE, MEES-KITE.

Would I tell a lie, he's sim-ply gor-geous, gor-geous,
Lis-ten to the fa-ble of the MEES-KITE, MEES-KITE.

F Am

Who'd have ev-er thought that we would see such a flaw-less gem, Out of two
An-y-one re-spon-si-ble for love-li-ness large or small, Is not a

Dm7 G9 G7 1. C G7 2. C

mees-kites like them. all!!!
MEES-KITE at

MARRIED

From The New Musical "CABARET"

Lyrics by
FRED EBB

Music by
JOHN KANDER

Chorus

Moderate Waltz

F Fmaj7 F Fmaj7 F

How the world can change, it can change like that, Due to one lit-tle

Fmaj7 Gm7 C7 Gm7 C7 Gm7

word: "MAR-RIED" See a pal-ace rise from a two room

C7 Gm7 C7 E7 F6 Fmaj7

flat, Due to one lit-tle word: "MAR-RIED." And the

F9sus F13 Bb F9sus F13 Bb Gm7(b5)

old de-spair that was of-ten there, Sud-den-ly

F G7 C9 C7 F Fmaj7

ceas-es to be. For you wake one day, look a-

F7 D7 Gm Gm7

round and say: "Some-bod-y won-der-ful mar-

C7 1. F Gm7 C7 2. F

ried me." How the me."

I DON'T CARE MUCH

Music by
JOHN KANDER

From The New Musical "CABARET"

Moderately, with feeling

Gm(add 9) Cm(add 9) Gm(add 9)
 I DON'T CARE MUCH, go
 or stay. I don't
 F9 F7 Bbmaj7 Bb6 Adim
 care ve - ry much ei - ther way.
 D7 Gm(add 9) Cm(add 9)
 1. Hearts grow hard on a
 2. Words sound false when your
 Gm(add 9) G7 Cm7
 win dy street. Lips
 coat's too thin. Feet
 F9 F7 Bb Bbmaj7
 grow don't cold with the rent to
 don't waltz when the roof caves
 Bb9 Bb7 Ebmaj7 Cdim Bb
 meet. in. So if you kiss
 So if you kiss
 Dm Cm7 F7 Fm G7
 me, if we touch, warn - ing's
 me, if we touch, warn - ing's
 Cm7 Adim D7
 fair, I don't care ve - ry
 fair, I don't care ve - ry
 1. Gm Eb7 D7 2. Gm
 much. much.
 Cm Gm

Brother, Can You Spare A Dime? 389

Words by
E.Y. HARBURG

Music by
JAY GORNEY

Refrain *mp-f (with much expression)* **Cm** **G7** **C7** **F** **Bb7** **Eb** **G7**

Once I built a rail-road, made it run,— Made it race a-against time.

Fm **G7** **Cm** **Ab7** **Fm** **G7**

Once I built a rail-road, Now it's done— Broth-er can you spare a dime.

Cm *mp* **G7** **C7**

Once I built a tow-er, to the sun.—

F **Bb7** **Eb** **G7** *mp* **Fm** **G7**

Brick and ri - vet and lime, Once I built a tow-er,

Cm **Ab7** **Fm** **G7** **Cm**

Now it's done,— Broth-er, can you spare a dime?—

C7 *mp (in strict tempo)* **Edim** **C7** **Gm7** **C7** **Edim cresc.** **C7**

Once in kha - ki suits Gee, we looked swell Full of that Yan-kee Doo-dle-de-

Bbm6 **C7** **F7** **Cm** **F7** **F9**

dum. Half a mil-lion boots went slog-gin' thru Hell,

Cm **A7-5** **D7** **D7-5** **G7** **Cm**

I was the kid—with the drum.— Say don't you re-mem-ber, they

G7 **C7** **F7** **Bb7** **Eb** **G7** **Fm** **G7**

called me Al— It was Al— all the time Say, don't you re-mem-ber

Cm *ten.* **Ab7** **Fm** **G7** 1. **Cm** **G7** 2. **Cm**

I'm your Pal— Bud-dy, can you spare a dime?—

The Odd Couple

Moderato, Not too fast, with an insistent beat

No
 mat-ter where they go_____ they are known as the cou - ple...
 They're nev-er seen a-lone_____ so they're known as the cou - ple...
 As_____ I've in-di-cat - ed_____ they_____ are nev-er
 quite sep - a-rat - ed, they_____ are peas in a pod. Don't you think that it's
 odd? Their hab-its, I con-fess,_____ none can guess with the
 cou - ple... If one says no it's yes_____ more or less, with the
 cou - ple... But_____ they're laugh pro-
 vok - ing,_____ yet_____ they real-ly don't know they're jok-ing. Don't you
 find_____ when love is blind_____ it's kind of odd! No
 odd! Don't you think it's odd?_____
 Don't you think it's odd?_____
 Don't you think it's odd?_____

Chords: Dm7, G9, Dm7, G7, Dm, G, Dm7, G, Dm7, G, Dm7, Gm7, C9, Gm7, C7, Gm, C, Gm7, C, Gm7, C, Gm, F7, F7-5 add D, Bbmaj9, Bb6, Em7, A7, Dm7, G9, Bbmaj7, A7-9, Dm7, F7, Em7-5, A7, Dm7, G9, Dm7, G7, Dm, G, Dm, G, Dm7, G, Dm, Gm7, C9, Gm7, C7, Gm, C, Gm7, C, Gm7, C, Gm, F7, F7 add D, Bbmaj9, Bb6, Bbmaj7, A7-9, Dm7, F7, Bb6, Gm7, C9sus, 1. F, Bb Fmaj7, Bb9, A7-9, 2. F, Bbm7, Am add F, D7 add F, Gm9, Gm, C6, Gm9, Am, Gm, C6, Gm9, Gm, C6, Gm9, Am, Gm, C6